TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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THE MATINEE GIRL.

Oh, Pinky Pank-
-y Poo!
You high-bred puplet
Griffon and straight
From kennels of a king.
But, fudge!
That doesn't count.
How do you like us? What?
Do you love America—
Dear American?
Of course!
And would you, do you think,
Leave home for us?
'Tis sad to think of you
Getting put out of everywhere.
But better be put out here
Than taken in in Chicago.
How about it, Pink-
-y Punky Poo?
Did pretty cut there jar you some?
Be that you caught the Auditorium cat
To fight with?
Oh, Pinky Pank-
-y Poo!
You ungrateful little fraud!
You beat milk fatha,
Last dimensia and such,
With one paw tied behind you!
And yet, Pinky,
You milky little beast,
We love you!
And anything you'd like
In the way of dog biscuit,
Or frosted turkey wings,
Or things like that,
Just mention it.
Yes sumsy's wittle woos?
Do tumsin' 'ittle dog,
Do pretchious pup!
For we really must love some one, and
It might as well
Be you!

It barked at me when I went in. I had hoped to find it had a rich, husky bark. But it hadn't! Just a thin, shrill, ratty little bark.

"I can't see," said I, looking at her, "what you see in it!"

She looked at me in surprise. It's considered quite the proper thing to rave over Pinky Punky Poo.

"Ah, you don't know her!" she said, looking tenderly at the pink-eyed little animal.

"No," said I, tentatively.

"Well, I'll tell you," she began, eagerly, "the lady sitting behind me; it's leg was paralyzed, and one of the greatest veterinarians of London came to attend it. He said it all came from the dog looking for me when I was away."

"Well, even so," I said, "I can't understand your making such a time over it."

She looked at me, and her eye became deep and thoughtful and indignant. I saw then that she really does care for the pup. I had imagined it was merely a pose, dear.

I returned her gaze, looking back for a few added hairs but spoiled even. "No," I said; "I cannot see the dog."

"Ah, but you're very young!" she said, idly.

"In years, perhaps, but in experience—ha! ha! ha!"

"It all counts," she said pleasantly, "you have the impedence of youth."

"That's only a pair of nines!" I said easily; "one has to have some kind of a pair in this country. Do you like it—the country, I mean?"

"Oh, I like Americans! You're all so—so slipp—so quick—so bounding!"

"I don't like that word bounding!" said I; "suppose we cut it out?"

"I don't like being interviewed," she said.

"I'm not interviewing you," I said; "at least not in the old way. This interview is on mind waves! What we are saying doesn't count in the least! It's what we are thinking!"

"Oh!" she said.

"Do you think Pinky Punky Poo has a soul?"

"No," she said, but I could see she did by the way she looked at him, caressing its soppy head with her eyes.

"It looks as though it might have a problem play written about it," I suggested. "It could easily be made the symbol of something. That is, if you translated it from the Norwegian."

There was a roar and a whine and a shrieking whistle from without. We were in the dressing-room of the Theatre Republic. Pinky shivered. She looked reproachfully.

"What, you? pah, is that? Are they rehearsing the Huguenots?"

"It's always like that," she said; "always crashing and banging and whistling. And the oddest thing is that nobody minds it!"

Pinky Punky Poo is of noble birth. But it doesn't look it. That is, until it gets its blankets on. Then it takes on a certain dignity. I longed to ask if Tuileries had dropped the blanket lined with ermine.

If you didn't know about it being a Griffon you might say it was a simple terrier. It has bright, black, beady eyes, hair that in a less distinguished dog would be called wooly, and paws like overgrown spiders' legs.

There's nothing Barrie Jessey about Pinky. It has the puzzled look of one who has been put out of books.

"Have you ever thought," I said, "what a magnificent idea it would be to lose it?"

"Lose Pinky Punky Poo!" she said, and there was a note of enthusiasm in her tone.

"It wouldn't be a half bad idea, in many ways! For instance, I've come back here hoping to talk with you about Bishop Potter, Pinero, problem plays, spooks and spiritualism. But what does it all degenerate into? Why, Pinky Punky Poo! You're thinking Pinky Punky Poo! I'm thinking Pinky Punky Poo—but in a different way! It's a discord!"

She leaned over and stroked Pinky's frowzy skull gently. I fancied her hand trembled slightly. There was a peal of low rumbling thunder as a cable car sped down Forty-second Street, and a series of demoniac clangs from a Broadway car in the distance. Pinky shuddered slightly.

I couldn't get over the idea of Pinky Punky Poo being a symbol, and when I got home I sat up thinking about it. And then it all flashed over me, as they say. It is the symbol. It tells the whole story of the power, the charm, the fascination, the hideousness that has lured us all to the theatre night after night hanging over the lousy problem this wonderful woman.

For it is with her heart rather than her art that she rules her audiences. She has soul, intensity, intelligence and the apparent unconsciousness of a child, but she has a heart that can love and can suffer and feel. She feels first and thinks afterward.

When I saw the first Saturday afternoon performance of Beyond Human Power, as she lay propped against the pillows with her big eyes like caves in the whiteness of her face, I began to comprehend this part of her charm.

When she described her love for Pastor Sang her voice, her hands, her eyes all vibrated, not with art's trained intonations, nor with mentality comprehending any mystical reading of the lines, but with the wonderful heart quality—the woman's heart.

Sex is strong in her work, and her heart is in her work, too. She substitutes a keen intelligence and intuition for stage skill and trickery and—produces her effects like magic.

We should all become impressionists if we were under the spell for another few weeks. We should become a lot of art converts and the city would grow still as the theatre was during that afternoon's stage duel between Christianity and Humanity.

And this will always be her greatest role—far, far beyond the Ebbsmiths and Tanquerays and other Pinero girls—those dusty-on-the-hem girls that he likes to write about.

He dresses them in his smartest epigrams and hangs spangled gauze on their bones and then has a woman like Mrs. Campbell act them and put her heart into them, and if you are young and impressionistic they deceive you with the idea that the emotion of Pinero's girls is somehow finer and grander than that of the Bowery girl who weeps into her beer when the band strikes up "On the Banks of the Wabash."

But it isn't. It's the same cheap, teary, beery sentiment in a Bowery music hall or a Pinero play. And as this woman with her wonderful power vibrating from her to every person in her audience glides about the stage, you can fancy you smell musk, and you not only see the bones under the spangled gown but the skull under the dark hair.

During one performance of Mrs. Ebbsmith last week, as the curtain fell there was a commotion in the front rows of the orchestra.

We had all just leaned back in our chairs to draw deep breaths and think how horribly stupid and commonplace mere decency was anyhow. Another woman's husband and a little mandolin music—after all—this was life!

Then the commotion occurred. Some woman tried to climb up on the backs of the chairs. And up the aisle as calmly and sedately as though it owned the place came a great, gray, evil-eyed old rat.

A man crushed it against the wall with his foot—without a thought, I suppose, of its wonderful symbolism! Oh! Pinky Punky Poo! Where were you then! THE MERRIMAN GIRL.

THE PASSING OF HARRY E. CHASE.

Harry E. Chase, the old actor and stage-manager, who died at the Massachusetts General Hospital, Boston, on Jan. 7, was buried in Laurel Hill Cemetery, Fitchburg, Mass., on Jan. 10, with impressive ceremonies.

Mr. Chase had been ill for more than a year, during which period he was cared for devotedly by his wife, Emma Wyman. About Christmas time his condition became more serious and he was taken to the hospital to be operated upon. Pneumonia set in while he was recovering from the operation and was the immediate cause of his death. He bore all his sufferings with great fortitude, and his death was peaceful.

Genial, kindly Harry Chase was well beloved by a large circle of old time players, with whom he was associated in the stock company days. At the Walnut Street Theatre, Philadelphia, and at the Boston Theatre, he played in support of Mary Anderson, Edwin Booth, Joseph Jefferson, and other famous stars. Afterward, when the traveling combinations gained supremacy, Mr. Chase occupied the position of stage-manager with Neil Burgess, Denman Thompson, Edward Harrigan, and several of the Frohman companies.

Besides his wife, Mr. Chase is survived by his aged mother, three sisters and two brothers, all of whom reside in Philadelphia. The Rev. A. W. Littlefield officiated at the funeral, and the musical service was sung by the Mendelssohn Male Quartette, of Fitchburg. The casket was almost completely covered with beautiful floral offerings from the dead player's friends.

MRS. HOPPER SUES FOR MILLIONS.

Edna Wallace Hopper has instituted two suits, one in San Francisco and the other in Victoria, B. C., against Hon. James Dunsmuir, Premier of British Columbia and brother of Mrs. Hopper's stepfather, the late Alexander Dunsmuir. The suits are for the recovery of a share in the estate of Alexander Dunsmuir, that consists principally of coal mines at Nanaimo, B. C., valued at $3,000,000. The estate was left to James Dunsmuir, and Mrs. Hopper alleges that the bequest was made through the exerting of undue influence. It is said that in bringing the suits Mrs. Hopper is carrying out the intention of her mother, Mrs. Alexander Dunsmuir, who died recently.

MR. AND MRS. ROBERT ROGERS.

Mr. and Mrs. Robert Rogers (Louise Mackintosh), whose portraits appear on this page, recently finished a ten weeks' engagement with The Price of Peace at McVicker's Theatre, Chicago. They have won reputations as successful players of comedy and character roles, most of their work having been done in stock companies. Except in New York city, Mr. and Mrs. Rogers will accept only joint engagements.

Photo. by Dorr McIntosh, N. Y. LOUISE MACKINTOSH AND ROBERT ROGERS.

DOLLIE AND HARRY MESTAYER.

When Dollie and Harry Mestayer make their joint debut in vaudeville, the event will mark the first appearance together of the youngest members of the oldest theatrical family in this country, the two being direct descendants of the De Mestiers, manufacturers in France eight generations ago. Almost since the time of the first theatres in this country the Mestayer family has been successfully represented upon the stage in all lines of work, Dollie and Harry, however, being the first to enter the vaudeville field.

They will appear in a sketch that is the joint work of three of the most successful writers of vaudeville sketches of the newer school, constructed to show the two artists to the best possible advantage. Reeling the quantity of quantity generally women in this field, Miss Mestayer has provided for three changes of costume in this sketch, and hopes to establish a precedent in this direction. Also there will be two musical numbers, inasmuch as both Dollie and Harry have been successful in musical comedy. In fact, Miss Mestayer was featured as a co-star in Wm. Up and Co. She made her debut as a child actress with Maggie Mitchell, and until her first appearance in vaudeville some seasons back with a singing pickaninny act, first presented by her, had been identified with legitimate work.

Harry Mestayer has been for two seasons very successful in stock in light comedy roles, playing an entire Summer and Winter season with the Thanhouser Stock in Milwaukee. Helen Bronhan, Theresa Vaughn, Emily Louis, Charles, and William Mestayer, all of whom have been prominently identified with the stage for years, represent the later generations of the Mestayer family. Both Dollie and Harry but recently attained their majority, but both began their professional careers when very young.

ANNIE OAKLEY LEAVES WILD WEST.

It won't seem quite the same old Buffalo Bill show after this, for Annie Oakley, the famous "Little Sure Shot," has made public the melancholy tidings that she has retired from Colonel Cody's Wild West and Congress of Rough Riders of the World. For seventeen years Miss Oakley and her merry little skip, hop and jump have been as much a part of the Buffalo Bill entertainment as the Deadwood coach, the lasso-lunged lecturer or the renowned Colonel Cody himself. Not to see Miss Oakley puncturing clay pigeons and pulverizing glass balls will be a source of real regret. Her absence will leave a seemingly unfillable vacuum in the programme. Miss Oakley is at present resting at her home, Nutley, N. J. She may appear in this city in the Autumn.

The Greenroom Studio, under the direction of Harriette Weems, 72 West 105th Street. * *

MESSALINE PRODUCED.

At the Metropolitan Opera House, Jan. 22, the Maurice Grau Opera company sang for the first time in this country Messaline, a lyric drama, with libretto by Armand Silvestre and Eugene Morand, and score by Isidore de Lara. The theme of the opera is a fictitious incident in the life of the famous and dissolute Roman empress. It is melodramatic in character and theatrically effective. The music showed that M. de Lara had assimilated the works of other composers, past and present. Originality was not his chief characteristic. The score was, as a whole, thin and without individuality. The strength and sensuality demanded by the action were not realized. Emma Calvé achieved a triumph as Messaline, acting with a force, abandon and passion that out-Carmened her Carmen. Her singing was superb. Scotti was splendid as her lover, Haven, and Alvarez, as his rival, shared the honors. The production was handsome. The full cast: Messaline, Emma Calvé; Lycisca, Mlle Marilly; La Chlamyde, Madame Van Cauteren; Tullia, Juliette Rooiyn; Lenconoe, Helen Maglenn; Hellen, Alvarez; Myrtilla, Giraglina, Journet; Myrrhina, Gilibert; Gallus, Dockary; Un Senateur de Galaon, M. Dufriche; Un Mime Adrandria, Sig. Virlanai; Un Pirate d'Atellanes, Sig. Giacomini; Le Lenon, Sig. Vanni; Un Marchand d'Eau, Sig. Maestri; L'Hôte, M. Jodois; Haron, Sig. Scotti.

ENGAGEMENTS.

Ed Stanley and Anne Darling with William Rosell in An American Gentleman.

Jessie Calef, James C. Metcalfe and Charles Mackay for Bates's Comedians.

Wright Huntington, for The Bristol Burglary.

Miss Fewster Gibb, Marion Glover, Marguerite St. John Wood, Marion Rose and Frederick Peters, for The Climbers.

Dorothy Donnelly and Harry Harwood, by Henry B. Harris, with Robert Mantell in Soldiers of Fortune.

J. H. Murray, as manager of Mittenthal Brothers' Dancers of Paris.

Eleanor Barry, with Stuart Robson.

Mortimer H. Weldon, with John Drew for the juvenile role in The Second in Command.

Harry Read, as advance agent of A Night in Chinatown.

For H. C. Gordyn and Maggie Elliott's company: Mr. and Mrs. J. H. Crawford, Frederick Tilden, Frederick Tyler, Florence Hornby, and Nell O'Brien.

Albert Perry, by Morris and Hall, for the Soldier Man in their Southern When We Were Twenty-one company.

By Leon M. Hattenbach, for Under Two Flags: Al. Hayes, advance agent; Rose Mae Larsen, Frederick Hill Bell, and Hamilton L. Brooks.

David Cooper, leading man, W. S. Harkins Stock, St. John's, Newfoundland. * *

GOSSIP OF THE TOWN.

Director Heinrich Conried, of the Irving Place Theatre, has completed arrangements with the German Ambassador at Washington to give a gala performance in honor of Prince Henry of Prussia during the visit of the Prince in New York. The date has not been definitely fixed, but it will probably be Feb. 22. The prices charged for seats will range from $1.50 to $5. The surplus receipts gained by this innovation in prices will be devoted to charitable purposes.

The Wisdom of the Wise, a new play by John Oliver Hobbes will be presented for the first time in this country by students of the American Academy of Dramatic Art, at the Empire Theatre on the afternoon of Friday, Jan. 31. A one-act play by Hermann Sudermann, entitled Fritzchen, will also be acted for the first time in English.

G. R. Stringham, son of the well-known actress, Nadie Stringham, is making rapid advancement in his art studies in Paris. He recently made a sketching trip to Rouen by boat, returning with a number of fine studies in oil and water-color. Mr. Stringham's skill as a mandolin player, exhibited at several gatherings of students recently, has been highly complimented in some of the Paris newspapers.

Philip R. Phillips and Lillian M. Stilson (Lillian Bruce) were married in Washington Jan. 15.

The scene of the third act of H. V. Esmond's When We Were Twenty-one, as it is played this season by N. C. Goodwin and Maxine Elliott, has been changed from the Supper Club to the apartments of the "Firefly."

A dramatization of Zola's "La Terre" was produced at the Theatre Antoine, Paris, Jan. 21.

It is announced that the season of 1902-1903 at the Criterion Theatre will be divided between Virginia Harned in Iris and Julia Marlowe in Electra and other plays.

A benefit for Thomas T. Hayden, a blind actor, will be given at the Academy of Music, Brooklyn, Feb. 2.

The Chicago *Chronicle* of Jan. 19 contained an interesting article on Samoa, as described by Mason Mitchell, of Blanche Walsh's company.

George W. Lederer has relinquished the management of Elsie De Wolfe, who assumes the direction of her own tour, with Nat Roth as her representative.

Blue Bell in Fairyland, the children's play now running at the Vaudeville, London, is to be imported here next season. Seymour Hicks and Elisaline Terriss will have the chief roles.

The marriage of J. Fred Zimmermann and Ethel Jackson will occur in Philadelphia Feb. 2.

Dema Gilson made her professional debut Jan. 20 in Florodora, at the New York.

The Hoftheater, at Stuttgart, Germany, was destroyed by fire on Jan. 20.

Mrs. John D. O'Hara (Margaret Mischan) was recently summoned to Chicago on account of her mother's sudden death from pneumonia, after two days' illness. Mrs. O'Hara has not acted for two seasons, having traveled with her husband, who is a member of Mary Mannering's company and plays Lieutenant Piel in Janice Meredith.

Henry J. Pain will produce next Summer a new version of The Last Days of Pompeii. Everything pertaining to the spectacle will be carried, including inclosure, seating outfit, scenery, properties, specialties, ballet and fireworks. H. B. Thearle will manage the tour.

Florodora passed its fifth century last Wednesday, and the women who attended the performance at the New York received stained glass atomizers as souvenirs.

The will of the late Edla Muir, filed last week, shows an estate valued at $11, $1 in realty and $10 in personality, that is left to her husband, Dr. Joseph Muir. $1 represents her interest in the litigation over the estates of her parents, valued at $5,000,000.

While climbing the stairs to the family circle at the Broadway Theatre Wednesday evening, Michael Lambert sustained a hemorrhage and died almost immediately. He had long been a sufferer from lung trouble.

Charles Norris, who pleaded guilty to the charge of having stolen stock valued at $60,000 from Mrs. Denman Thompson at Ithaca last October, was sentenced Jan. 22 to five years and four months in the Auburn Penitentiary.

The will of Wolf Dazian, the costumer, was filed last week. It contains a bequest of $5,000 to Meyer Dazian, his son, who has been missing since 1870. Meyer Dazian left this city in 1871 and went to South America. He was in Peru when last heard of. The will directs that every effort be made to locate the missing man. In the event of failure the bequest is to be added to the residuary estate, that is divided between the testator's five other children.

Al. Monroe, formerly of the Monroe Brothers, will be seen in a three-act farce next season under the management of Dugro Moore. He will finish the season playing concerts and smokers.

Leonora Bradley, of the Castle Square Stock company, Boston, has presented to the Theatrical Mechanics' Association, of which she is an honorary member, two burial plots, containing forty graves, in the cemetery at Thompson, Conn. She has also donated a considerable sum of money to the association to be used in beautifying the plots.

Concord, N. H., claims the oldest ticket-taker in the country in the person of Joseph C. Eaton, seventy-nine years of age, whose typical Yankee countenance and chin whisker have been familiar to traveling Thespians for nearly a quarter of a century at White's Opera House in that city. Mr. Eaton has been employed by the Abbot-Downing Carriage Company as engineer for some fifty years, and begins his day's work at five o'clock in the morning. Notwithstanding this, he is always on duty to handle the pasteboards or to guard the door until the close of every performance.

Wadsworth Harris, of the James-Modjeska company, gave a recital at the Washington Irving Institute in San Francisco on Jan. 16. A fashionable audience was present, and Mr. Harris' recitations won enthusiastic applause.

The regular annual benefit performance in aid of the Actors' Fund will be held at Daly's Theatre on the afternoon of Feb. 4. Among those who will appear are Charles Hawtrey and members of his company, Beatrice Herford, and Arthur Playfair. Several new one-act plays will be presented.

Manager O. R. Nes, of the New Century Theatre, Newark, N. J., has fully recovered in the South from his severe illness. Mr. Nes will leave for Europe in the course of a few weeks, and will return with material for active work in the Spring. Mr. Nes has sold his interests in Newark to Mr. Blaney.

Howard Kyle addressed the faculty and students of Purdue University, Lafayette, Ind., Jan. 21 on the subject, "Nathan Hale, the Highest Type of a University Man."

The Elinore Sisters, well-known in vaudeville, will essay the "legitimate" next season under Joseph Vitale's management. Their present act, Eugene Ellsworth's The Adventures of Bridget McGuire, will be made into a three-act farce for their use.

Conroy and Mack will dissolve partnership with C. F. Edwards after this season and will have no connection with any other attraction but Conroy and Mack's Comedians.

The Gentry Shows have all been combined under one management, and H. B. Gentry has been elected president and manager.

Cora Quinton, this season featured in A Fatal Wedding, will be starred in that play next season. Her mother, Louise Quinton, has also been re-engaged.

Albert A. Andrum, leading man, Man's Enemy. * *

IN OTHER CITIES.

SAN FRANCISCO.

The second and final week of the engagement of Mathias Wellenkin and Louis Jansen, at the Columbia, 13-18, in their excellently rendered repertory of Shakespearean plays, Macbeth, Merry Wives, The Merchant of Venice, and Henry VIII, with Miss Wellenkin as Lady Macbeth, Mary Tudor, Portia, and Katherine, and Louis Jansen as Macbeth, Shylock, Falstaff and Wolsey, will long linger in the minds of local playgoers with a sense of pleasure. The plays were really treats, intelligently and artistically. Each of them was presented with a fresh refinement, and detail delightful to the eye and to the ear. Good attendance marked the engagement of the week. Perhaps the stars' visit here can be noted as one of the season's most important, thus far.

Richard Golden and his co. in Old 3rd Prouty opened pleasantly to crowded houses at the California 13-18 to large audiences.

The Alcazar Stock co. showed itself in a new form of entertainment during its 31st week at the Alcazar Theatre. It devoted itself to a good performance of romantic comedy of the fifteenth century, named For the White Rose. The comedy had to do with the time of the Thirty Years' War between the houses of Lancaster and York, England—a time when the white rose and the red rose of those houses were the contending emblems of a conflict most trenchant and most sore. Aside from the play's costumes and its picturesqueness, it had all of that constituent—vitality and verve—one would usually expect to see associated with those blood-blotting days. It was a first-rate play of Jack-the-Giant-Killer kind. Sword swishing and thrusting and blouse-piercing features predominated. While its conditions were strikingly theatric, its plot was deucedly unsteady. Four acts punctuated the action of the play. The first represented Sherwood Forest; second, Castle Acton; third, the interior of Warwick manor, and the fourth, the interior of an old English inn. Thirteen speaking parts comprised the cast. Every one of the characters depicted, save one, was imaginary. In short, its impossibility was surprising. The play received its premiere at Rochester, N. Y., recently. Owen Davis, a former Harvard student, is its author. While Mr. Davis has written, creditably, two or three plays that have been successful, he tried, in writing For the White Rose, either to swallow his lips, or lift himself by his shoe straps; consequently, he has fallen short in his attempt to write a romantic play such as is popular at present. The play in the hands of the Alcazar co., while faring awkwardly, was handled adequately. M. L. Alsop, the leading man of the Alcazar co., did not miss the leading man of the play. He was expected the man for whom, it is said, the play was especially written, did excellent work as Larry Kavanaugh, the young Irish lancer who undertook to carry dispatches from Ireland for the Earl of Warwick, and was waylaid by the base Sir Giles Acton and his lavish rogues, and who, after a rose of Jerash-holding and battle-cry contest, intermingled with some livvity-giving love making, the singing of a love ditty or two, and some other play-lengthening entanglements, finally wins out at the end, and all finishes happily. Marion Converse as Rosamond Kent, Larry's sweetheart, gave a really delightful portrayal. The other characters were ably given by Harry Rattenberry, as the Earl of Warwick; Paul Gerson, Sir Acton; George Osbourne, Hugh Kitel; Henry Stanner, George Brydone; Frank Bacon, Simple Peter; Howard Scott, John of Billines; Carlyle Moore, Edmund Ball; Gus Waldron, Dorothy; Barry Conklin, Janet; Margaret Wycherly, Jessica, and Marie Howe, Madeleine. Even if the play is rather carelessly written, and its scenes are minus a lot of historical reality, it seems to have been a house-filler to such an extent it will be given a two-weeks' run instead of one, as originally planned.

Herschel Mayall and Laura Nelson Hall, supported by the Grand Opera House Stock co., appeared 13-19 in the four-act drama from La Maitre des Forges of George Ohnet, Claire and the Forgemaster. The play was presented satisfactorily and possesses strong dramatic interest. But, somehow or other, it didn't fill the house at every performance. Mr. Mayall was well suited to the part of Durbray, and Miss Hall, ever charming and clever, showed a good conception of the part of Claire, although she would have appeared more harmoniously had she given the role more artistic air, and thus made it stronger dramatically. Mary Rankin gave a careful and thoughtful and withal acceptable portraiture as Marquise de Beaulieu.

The sixth and last week of Little Red Riding Hood at the Tivoli 13-19 was largely attended.

The offering at the Central 13-19 was Augustin Daly's five-act drama. Under the Gaslight, and drew uniformly good business throughout the week. Willard Blackmore played Trafford; Hallett Thompson Snowboy; George P. Webster, Byke, and Georgie Cooper, Blossom. Marie Mitchell, a young lady of fifteen, who was borrowed from the Cinnograph Theatre Stock co., here, to help fill in the specialty part of the programme, but whose name was not shown in the cast of "made good" with will and vim in her "rough" work and her pleasing songs and dances.

The third symphony concert, of the first series, under the auspices of the San Francisco Symphony Society, with Paul Steindorff as director, and Giulio Minetti, concertmeister, was given at the Grand afternoon of 17, and was enjoyed by a large and appreciative gathering. Following the first number on the programme, Mayor Schmitz, who was one of its listeners, took the stage and pleaded that the second series of concerts be given under the direction of Paul Steindorff. This plea seemed hardly apropos, inasmuch as our symphony lovers will undoubtedly arrange, in view of the success attending Mr. Steindorff's efforts heretofore, for having him continue to act as the concert's director.

A concert given at the General Hospital in the Presidio 13, under the auspices of Mrs. George G. Carr, for the sick and wounded soldiers, was a success in every way.

Albert C. Rabec, assisted by Albert J. Elkus and Harry Resenfeld, gave a dramatic recital at Sherman and Clay's Hall 13 before a well filled house. Miss Haber did some very creditable work in her different selections.

The Juvenile Fairyland Carnival will be held here at Mechanics' Pavilion 1-9 (except Sunday), under the management of Lydia W. Buckley. In connection with the carnival, H. R. Tiedemann, the well-known theatrical manager, will have a theatre in the building, in which he will give minstrelsy by juveniles.

Charles F. Rose, the scenic artist of the Tivoli, has just finished several sets of scenery for The Lancer, that will be revived at the Tivoli 27.

Professor John Fryer, of the University of California, delivered at Mechanics' Institute 18 a very interesting and instructive lecture, entitled "A Trip to Peking and the Great Wall of China," to an attentive hall full.

Harry Grandorff, for seven years the popular and competent stage manager of the Orpheum, and Annie R. White, of this city, were married here 18. Only a few intimate friends were present at the marriage. Among them were John Morrissey, manager, and Phillip Hastings, press agent, of the Orpheum.

Lawrence Hanley, who came here from St. Louis about six weeks ago, in poor health, became so seriously ill recently he was taken to St. Mary's Hospital. He is under the care of the Elks. His illness is, it is said, due to pulmonic causes. Dr. Theodore Bethey is attending him. While the doctor expresses the opinion Mr. Hanley will be out of the hospital in a couple of weeks, it is said his condition is so low that this is problematic.

Fred Gilbert became a new member of the Old 3rd Prouty co., here 12.

George P. Webster, actor and stage-manager at the Central Theatre, was agreeably surprised by Manager Charles E. Cook, the members of the Central Stock co., and the employees of the theatre 13 in receiving from them a handsome gold watch and fob. The occasion was Mr. Webster's thirty-eighth birthday, and the anniversary of his twenty-second year in the theatrical profession. After the presentation the orchestra struck up "For He's a Jolly Good Fellow." This was followed by everybody adjourning downtown to a grill to eat and say "Here's to you."

Frederick H. McGlynn, who for a year has handled the specialties successfully at the Grand, Orpheum, and Chutes, and has latterly been steadily employed at the Tivoli and to whose various virtues reference was recently made in these columns, died at his home in California Street, Tuesday morning (14), subsequent to an operation at the German Hospital here. The operation was for kidney trouble. The operation was successful, and the symptoms were favorable for recovery, until septicaemia intervened. Mr. McGlynn was born in Chicago about thirty-five years ago. He came to the Coast about a year and a half ago for the benefit of the health of his wife. He left a widow and one child. His remains will be sent to Chicago for burial. Among the readers of Mr. McGlynn's trademark in this city is the drop-curtain at the Tivoli. Some of his best work is to be seen, also, in the scenery of the Grand.

News received here 18 says an attempt will be made to break the will of the late Walter Bishop, of Redmen, by Oliver Morosco, owner of the Burbank Theatre, Los Angeles.

The Palm Concert Co. was incorporated here 15 by Anthony Browne, Samuel Leverich, Charles H. Hill, Samuel Lust, and Alfred J. Morganstern, with a capital stock of $60,000.

W. W. Randall, the advance man for Frederick Warde, was formerly a San Francisco newspaper man. He was publisher of the San Francisco "Revelation" in 1856.

To enroll the recruits serving from the bright Richard Mansfield cave for the Actors' Home in New York 21, the managers of the Columbia, California, Grand, Alcazar, Central, Tivoli, and Orpheum telegraphically arranged 14, through General Director W. H. Leahy, of the Tivoli, who arrived in New York 13, en route to Italy to secure talent for the Tivoli's opera season of Grand Opera this year, to reserve them a box at the Garrick, and confronted the tobacconist by mailing, at the hands of the assembled managers for $500. A $10 a check for the assembled managers for $500. A $10 a check for the assembled managers for $500. A $10 a check for

formance In Peril. The co. is always sure of a hearty welcome and the present engagement was no exception. Charles B. Hanford was seen to advantage as Petruchio in The Taming of the Shrew 31, 32. The part has never been better filled on an Omaha stage. Unusual interest was taken in this performance from the fact that Helen Grantley, the Katherine, is a native of this city, having graduated from the Omaha High School only a few years ago. Her work was highly commendable and the floral tributes from many admirers were beautiful. The Gruzzie of William J. Shea was splendid, and the rest of the co. was fair, with the exception of the Tranio of R. O. Meech. The Taming of the Shrew was preceded by The Old Guard, offered doubtless to show the versatility of Mr. Hanford, but the advisability of presenting this play is questionable. Josef Hofmann 23. Way Down East 24, 25. Daniel Frawley 26. Mary Mannering 27, 28. The Burgomaster 30-1.

JOHN R. RINGWALT.

BUFFALO.

Plays of the Old Homestead order seem always to please, and Our New Minister was no exception to the rule at the Teck Theatre Jan. 20-25. Fine houses attended throughout the week. A capable co., including John Terrian, Charles Steelman, John Barber, Ethel Brooke Ferguson, and Phyllis May did full justice to the entertaining play. The scenic effects were good. The Dairy Farm 26-28.

Patient waiting proved no loss, and Florodora, that was seen at the Star Theatre Jan. 20-25, caused Manager Stirling to congratulate himself upon the box-office receipts. The offering was at once a favorite. The scenic effects were all that could be desired and the co. was excellent. A large chorus that could also lent zest to the performance. Isadore Rush, Will C. Mandeville, Bertha Waltemeyer, and Sydney Deane were especially well received. Grace George 27-29. The Messenger Boy 30-1.

The Convict's Daughter was successful at the Lyceum Theatre 20-25. The co. proved a talented one, an popular priced one, at. The scene of the convict's escape from prison was highly sensational and placed immensely. Maurice Drew in the leading part showed considerable ability in the delineation of the character. The scenery and specialties were features. The Outpost 27-1.

The Chicago fire was made a feature of The Heart of Chicago at the Academy Theatre 20-25. Fair business was done. While the co. is not quite up to the usual standard, it was for the most part acceptable. The railroad scene was very effective. The specialties introduced took well. The Strange Adventures of Miss Brown 27-1.

JOHN S. RICHARDSON.

MINNEAPOLIS.

At the Metropolitan Theatre Walker Whiteside and a capable co. presented Heart and Sword Jan. 19-25 to good business. Mr. Whiteside, who is a great favorite here, was very cordially received in a leading role and was called to respond to several curtain calls. Hilery's Royal Italian Band played a brief engagement 19-22 before very appreciative audiences. This excellent organization was entitled to much better patronage than was accorded it. Jefferson De Angelis in A Royal Rogue 22-25.

Lost in the Desert was given at the Bijou Opera House 19-25 and caused to good business. The features shown 19-25 and caused to good business. The features alone of the production were the scenery and a troupe of Arabian acrobats. At the Old Cross Roads 26-1.

Clara Morris addressed a large and interested audience at Plymouth Church 19 on "The Stage and the Actor," a topic on which she is well qualified to speak and which she handled delightfully.

Joseph Ellis, of New York, made his first appearance before a local audience at Y. M. C. A. Hall 20, when he delivered his talk on "The Stage" to a crowded house.

The many friends of Madame Camilla Urso, for a time a resident of this city, are very much depressed by the news of her death in New York city.

Hilery's Royal Italian Band has just closed a contract for a ten weeks' engagement at the Lake Harriet Pavilion during the Summer season.

F. C. CAMPBELL.

COLUMBUS.

Henry Irving and Miss Terry, supported by as near a perfect co. as has ever been seen in this city, presented The Merchant of Venice and Nance Oldfield and acted The Merchant of Venice and The Bells at the Southern 15, 16, respectively. Mr. The Bells at the Southern 15, 16, respectively. Mr. Irving's impersonation of Shylock and Miss Terry's of Irving's impersonation of Shylock and Miss Terry's of Portia were faultless. In Nance Oldfield Miss Terry displayed wonderful talent, and demonstrated that she is a true genius upon the English speaking stage. She has ever been upon the Columbus stage. She has ever been upon the English speaking stage. She has ever been upon the English speaking stage. Mr. Irving, in The Bells, revealed to his auditors the Mr. Irving, in The Bells, revealed to his auditors the very highest order of acting, and his Mathias made very highest order of acting, and his Mathias made a most powerful impression. The staging of the plays a most powerful impression. The staging of the plays was excellent and business was good. Are You a Mason played a return engagement at this house 21 and was accorded much better attendance than upon its first presentation here. The comedy was well received. Grace George 27-29. The Messenger Boy 30-1.

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York State Folks 22. Joseph Murphy 23. The Katzenjammer Kids 25. A Runaway Girl 30.

MONMOUTH.—PATTEE OPERA HOUSE (H. R. Webster, manager): Bunker Vaudeville co. Jan. 16, 17; good houses pleased. Melbourne MacDowell in La Tosca 22; fair house; fine performance. Old Dan Tucker 25. James Boys in Missouri 27. Martin's U. T. C. 29.——ITEM: The Bunker Vaudeville co. was organized here under the management of Herman Conkley. It includes the following: Bunkers, dancer; Brano, trapeze; Huntress, the "Male Mollie;" Martin and Crouch, comedy acrobats, and Kiralfo Brothers, jugglers.

GALESBURG.—AUDITORIUM (Gardt and Johnson, managers): Florodora Jan. 15; S. R. O.; audience pleased. Sporting Life 18 pleased fair house. Lost River 20; good house and performance. Yon Yonson 21 pleased fair house; Matthews' U. T. C. 24. A Runaway Girl 25. Faust 28. Thomas Jefferson 30. A Wise Woman 1. The Julus Grau Opera co. 3. The Katzenjammer Kids 5. The Strollers 7.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): John Griffith in A King's Rival Jan. 8; house small; good co. A Honeyspun Heart 13; good co.; fair house. Hello, Bill 16; good co. and house. Local 17. A Wise Member 21; poor co. and house. East Lynne 28. A Baggage Check 1. Alvin Joslin 7.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Grace Hayward co. Jan. 13-18 to S. R. O.; excellent performances. Florodora 20; packed house. Pudd'nhead Wilson 24. When We Were Twenty-one 25. Papa's Baby 30. Inez Forman 1. Winchester 3. The Convict's Daughter 8. Miss Bob White 8.

MORRISON.—AUDITORIUM (Lewis and Shelly, managers): Harry Shannon co. Jan. 13-18; good houses and performances of Legality Dead, The Opera Singer, at Dawson City, Two Little Rogues, Camille, and All a Mistake; good specialties by La Petite Blossom and Messrs. Harris and Harry Shannon, Jr. Faust 28. Stetson's U. T. C. 5.

JOLIET.—THEATRE (William H. Hulshizer, manager): Barlow Brothers' Minstrels Jan. 15 to fair business; performance poor. The Christian 17 to capacity; performance good. Woman Against Woman 18; light house; performance poor. Davison Comedy co. 20-25.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, manager): Side Tracked Jan. 3; good attraction and business. Down Mobile 9; good co.; record breaking business. The Missouri Girl 17; good performance and business; Fred and Sadie Raymond deserve mention. The American Girl 21. Two Merry Tramps 29.

ROCKFORD.—GRAND OPERA HOUSE (T. J. Hawks, manager): Murray Comedy co. Jan. 12-18 in Nature's Nobleman, The Black Flag, A Convict's Wife, John Martin's Secret, The Red Cross Nurse, and Reaping the Whirlwind to good business. The Christian 22. A Thoroughbred Tramp 23.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Gertrude Coghlan in Vanity Fair Jan. 15. For Love's Sake 16 deserved large house. Royer Brothers in Next Door pleased good house 17. Down Mobile 18 to satisfactory business. A Homespun Heart 21. Joseph Murphy 22.

KEWANEE.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): Side Tracked Jan. 14; Packed house pleased. A Poor Relation 21. Down Mobile 23. Y. M. C. A. 29. Morrison's Faust 30. Next Door 1. Keller 3. A Homespun Heart 7. 8. The County Fair 10.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Barlow Brothers' Minstrels Jan. 15 pleased good house. Woman Against Woman 16 pleased fair house. For Love's Sake 18; good business; pleasing attraction. Down Mobile 24. West's Minstrels 28.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Lost River Jan. 14 to fair business. The Sons of Ham 15; medium audience. Sporting Life 16; fair attendance. Florodora 18 to large and pleased house. Hello, Bill 21. Next Door 22. Joseph Murphy 23.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager; J. T. Conners, business manager): Down Mobile Jan. 19 to capacity; audience pleased. A Ragged Hero 16 canceled. A Thoroughbred Tramp 25. Trilby (local) 24; benefit hospital. Lost in the Desert 26.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Sporting Life Jan. 14; good business; excellent co. U. T. C. 16; good business. Grace Hayward co. 20-25 in Slaves of Russia, Peaceful Valley, A Woman's Redemption, Napoleon's Son, The Creole, and Carmen. The Lilliputians 28.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Y. M. C. A. Rental Jan. 13. A Homespun Heart 16; business and performance fair. Hello, Bill 20. Melbourne MacDowell 21. Next Door 22. Martin's U. T. C. 23. A Baggage Check 25. David Harum 27. The Telephone Girl 28.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Homespun Heart Jan. 16; light business; indifferent performance. Lost River 18; large audience pleased. Sporting Life 19; packed house; satisfactory performance. Next Door 21 pleased large house.

AURORA.—OPERA HOUSE (J. H. Plain, manager): For Love's Sake Jan. 18; light house; fair performance. The Christian 20; excellent production; Topheavy house. A Barrel of Money 22. Davidson Stock co. 27-1.

JACKSONVILLE.—GRAND OPERA HOUSE (J. M. Luttrell, manager): Williams and Walker in The Sons of Ham Jan. 16; packed house. Minnie Overton and Williams made hits. Who, What, When Minstrels 21; topheavy house; olio very good.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Lost in New York Jan. 14 to fair house. Down Mobile 20 to good house.——ITEM: Manager C. F. Hamilton has been very ill with typhoid fever, but is slowly recovering.

MURPHYSBORO.—OPERA HOUSE (J. J. Freedman, manager): Schumann Concert co. Jan. 13 pleased light house; Agnes Pringle deserves mention. Pudd'nhead Wilson 23. Papa's Baby 30. The Convict's Daughter 3.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): A Bunch of Keys Jan. 14; fair co.; medium business. Barlow Brothers' Minstrels 17 pleased large audience. Jesse James 27. Nathan Hale 30. Rudolph and Adolph 31.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Thelma Jan. 15; packed house; fair performance. A Thoroughbred Tramp 17; fair performance and audience. The Christian pleased large audience 21.

PRINCETON.—APOLLO OPERA HOUSE (Thomas R. Henderson, manager): Best Concert co. Jan. 17 to fair house. Side Tracked 15 pleased good house. A Wise Guy 28.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): A Bunch of Keys Jan. 17 to fair business. Nathan Hale 21. David Harum 22. For Love's Sake 25. The Telephone Girl 24.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Thelma Jan. 19 pleased fair audience. A Runaway Match 22. Next Door 4. Martin's U. T. C. 10.

PANA.—NEW GRAND (J. Will Smith, manager): Down Mobile Jan. 14 to S. R. O.; audience delighted. Martin's U. T. C. 17; fair house and co. A Wise Member 20. Winchester 24.

MATTOON.—THEATRE (Charles Hogue, manager): A Homespun Heart Jan. 14 pleased good house. An American Girl 15; excellent attraction; good business. Peck's Bad Boy 18 pleased packed house.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): The American Girl Jan. 16; good co. and house. Winchester 22. A Wise Member 23. Thelma 1.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): A Bunch of Keys Jan. 16 to big business; fair performance. Maude Ballington Booth 21. Thelma 22.

BEARDSTOWN.—OPERA HOUSE (M. H. Harris, manager): Jesse James Jan. 20 to small house; co. fair.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): A Bunch of Keys Jan. 15; fair performance; packed house. Thelma 21.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Thelma Jan. 14 to big business. Side Tracked 17; fair co.; packed house.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, owner): A Homespun Heart Jan. 19 to large business. Down Mobile 22. Howard-Dorset co. 23-25.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Poor Relation Jan. 20; good performance; fair business.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): One of the largest audiences of season witnessed Arizona Jan. 18; excellent attraction. Elsie Esmond, Sidney Ainsworth, Harrison Armstrong, John Drury, and Charles Mitchell excellent. E. H. Calvert, Lena Beatrice Ray, Gertrude Perry, and Sylvester Cornish also deserve mention. White's Faust 17 to immense audience. Mr. White proved very clever; rest of co. good. The Telephone Girl 21; full house; pleasing performance. Pearl Redding especially good. Durno-Emmett Combination 22 (Y. M. C. A. Course). David Warfield 31. Pudd'nhead Wilson 5. Field's Minstrels 6.——THE GRAND (E. L. Kinneman, manager): A Ragged Hero 18 to packed house; pleasing co. Alvin Joslin 20; large audience; satisfactory performance. Finnigan's Ball 23. High Rollers Burlesquers 25. Down and Up 27. The American Girl (return) 29. A Day and A Night 1.——ITEMS: Leslie Lyman, late of the Floradora Sextette, joined The Telephone Girl the Floradora Sextette, joined The Telephone Girl co. at Lima, O., 13.—Porter J. White presented Manco. at Lima, O., with a fine gold mounted pipe.—Manager Kinneman, with a flag gold mounted pipe.—J. Wilson Dwyer, of White's Faust co., met with a severe injury here 17. A twenty-foot scene fell at the end of the second act during the shifting, striking Dwyer on the head and cutting a gash that required several stitches. He was able to go on with his part.—A big trades carnival and street fair will be given at Elwood June 30-July 7 under auspices of Elwood Trades Council.—The Elks of Anderson will give a fair at their lodge rooms 24-March 1.—Students and principals at the Marion Conservatory of Music rendered "The Messiah" before large audience at Conservatory Hall 18.—At Wallace's Circus Winter quarters, Peru, twin lion cubs and a baby zebra have made their appearance.—The Vanity Fair Opera co. were given an exciting ride 20 from Kokomo to this city in a caboose. The train they were to take was six hours late, and the caboose special was made for them to catch a train here for Kalamazoo. The run of fifty-six miles was made in sixty-three minutes.

ANDERSON.—GRAND OPERA HOUSE (Dickson and Mustard, managers): Peg Wellington Jan. 16 disappointed large audience, owing to sudden illness of Eugenie Blair, who was unable to appear. Manager Cook dismissed audience and refunded money. Arizona 17 gave excellent performance to S. R. O. Are You a Mason 20; fair performance; large audience. A King's Rival 23. J. E. Stoddart 27. Thoroughbreds Burlesquers 29.——ITEMS: Eugenie Blair was able to accompany her co. to Wabash 17.—Dickson and Mustard's Humpty Dumpty co. returned here 20 for a two weeks' rest.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Utopians Burlesquers pleased large audience Jan. 15. The Telephone Girl 17 to capacity; performance good. George Austin Moore, Winfield Douglas, Marie Ford, and Mable Hite deserve mention. Sullivan's Comedy co. 19 failed to please packed house. Nathan Hale 20. For Love's Sake 22. The Deemster 24. Thoroughbreds Burlesquers 27. Merry Maidens Burlesquers 31. Wilbur Opera co. 3-8.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Howard Kyle in Nathan Hale Jan. 16; fair house; good co.; Florence Smith met with favor. Daniel Sully in The Parish Priest 18 to good house and performance. J. E. Stoddart in The Bonnie Brier Bush 20; good house; fine performance. A Wise Guy 24. Primrose and Dockstader's Minstrels 27.——AUDITORIUM (Harry G. Sommers, manager): Himmelein's Ideals 12-18 to good business. Superba 25.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Salisbury's Orchestra Jan. 14; good concert and house. Finnigan's Ball 16; good co. and house. Utopians Burlesquers 17; fair performance; crowded house. Alvin Joslin 18; poor co.; crowded house. Deonzo Brothers' Vaudeville co. 20; fair co. and house. The Land o' Cotton 23. Bronson co. 23-25. F. D. Powell, lecturer, 28. Swingall, hypnotist, 27, 28. Under Two Flags 29.

EVANSVILLE.—GRAND (C. J. Scholz, manager): John Griffith in A King's Rival Jan. 15; medium audience agreeably surprised. Winchester 20; poor house; co. mediocre. The Casino Girl 23. When We Were Twenty-one 25. Arizona 27. Pudd'nhead Wilson 29.——PEOPLE'S (C. J. Scholz, manager): A Run on the Bank 12; good house; creditable performance. A Honolulu Coon 18 canceled. The Missouri Girl 19 drew fairly. A Homespun Heart 26. Papa's Baby 2.

RICHMOND.—GENNETT (Murray and Swisher, managers): Quo Vadis Jan. 13; fair business and performance. The Katzenjammer Kids 17; S. R. O.; performance good. Arizona 18; good business; excellent performance. David Harum 21. A Bunch of Keys 25. Finnigan's Ball 27. Elks' Minstrels 30, 31.——PHILLIPS OPERA HOUSE (Murray and Swisher, managers): Utopians Burlesquers 16; good business. Burmese Midgets 21, 1.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): High Rollers Burlesquers Jan. 15 pleased topheavy house. The King of the Opium Ring 20 to fair house; performance good. Robert Smiley deserves special mention. Schrode Brothers, acrobats, won applause. La Porte Band 28. A Day and a Night 29. When We Were Twenty-one 5. Way Down East 20.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): Down and Up Jan. 17 pleased large audience. In the Rockies 29. A Booming Town 5. Lou J. Beauchamp, humorist (Lecture Course) 10. A Wise Member 11. Old Arkansaw 20. Who, What, When Minstrels 28.——MASONIC OPERA HOUSE (Cal Wissler, manager): Alvin Joslin 23.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Parker's Concert co. (Lecture Course) Jan. 14; full house; co. good. The Heart of Chicago 20 canceled. Caught in the Web 23. Deonzo and Brother 29. Ottumwa's Quartette (Lecture Course) 1. A Bachelor's Honeymoon 10. The Volunteer Organist 13.

HARTFORD.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): The Heart of Chicago Jan. 18 to largest business ever done here; performance good. White's Faust 20 pleased large audience. Salisbury Orchestra 22 to capacity. Down and Up 25. Finnigan's Ball 28. My Friend from India 31. 1.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augbe, manager): Wood, magician, Jan. 16; large but disappointed audience. Utopians Burlesquers 18; big audience pleased. In the Rockies 20 to deservedly small house. Elks' Minstrels 30. A Day and a Night 3.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): The Land o' Cotton Jan. 15 to light business; co. satisfactory. A Runaway Match 16; crowded house pleased. Salisbury's Orchestra 21 (benefit K. of P.); audience large and pleased. Finnigan's Ball 28. Down and Up 1.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): Brothers Royer in Next Door Jan. 16 to good house. Winchester was well presented to good audience 21. The Span of Life 23. Grace Hayward co. 27-1.——AUDITORIUM: Robert Burdette lectured 16 to packed house.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): The Heart of Chicago Jan. 16 to fair house; performance good. Down and Up 18 to large and pleased audience. The Land o' Cotton 20; good business; performance fair. Deonzo Brothers 22.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Burmese Midgets Jan. 16, 17; fair business; satisfactory performance. Finnigan's Ball 18 to large and pleased audience. Down and Up 21. The Telephone Girl 22. Bronson co. 27-29. Pinafore (local) 31, 1.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Durno-Emmet Concert co. (Lecture Course) Jan. 16 pleased large house. Eugenie Blair in Peg Wellington 17; excellent performance; good house. Burmese Midgets 18-20; very ordinary performance; fair house.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Father Kelly, lecturer, Jan. 15 pleased large audience. Payton Sisters' co. 16-18 failed to appear. The Span of Life 24. A Honeyspun Heart 27. Pudd'nhead Wilson 30. Two Merry Tramps 31.

FRANKLIN.—NEW OPERA HOUSE (L. Zeppenfeld, manager): Down and Up Jan. 13; big house; good performance. Liquid Air Lecture 20. John Griffith 23. Merchants' Carnival 27. Pudd'nhead Wilson 1.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Elks' Minstrels Jan. 16, 17 to S. R. O.; audiences pleased. J. H. Stoddart 23. A Honeyspun Heart 29. Humpty Dumpty 5. Two Merry Tramps 7.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Woman Against Woman Jan. 15 to capacity; performance good. Caught in the Web 20; S. R. O.; audience pleased. A Day and a Night 27. The County Fair 4. Elks' Minstrels 8.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Knobs o' Tennessee pleased fair house Jan. 16. Barbara Frietchie 18; excellent performance; large house. At Valley Forge 25. Down and Up 30.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): In the Rockies Jan. 21; poor house; with exceptions of Bert Wade and Genevieve De Lacour, co. poor. A Wise Member 30. Marie Lamour 10.

TIPTON.—KLYLEA THEATRE (Maxwell and Innis, managers): Finnigan's Ball Jan. 17 pleased large audience. Knobs o' Tennessee 20; performance and business fair. Down and Up 23. The Deemster 28. A Booming Town 31. Where the Laugh Comes In 4.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Dark.——ITEM: Charles Holden, of the Holden Comedy co., spent 19 at his home on Lake Manitou.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): The Telephone Girl Jan. 16; inferior performance; topheavy house. A Day and a Night 29. Two Little Vagrants 31.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Bronson co. Jan. 14-18; fair business. Joseph Murphy in The Kerry Gow and Shaun Rhue 20, 21 to good business.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Parker Concert co. Jan. 13; entertainment good; house fair. A Booming Town 23 canceled. Lecture 31.

ANGOLA.—CROXTON OPERA HOUSE (Paul Croxton, manager): White's Faust Jan. 16; S. R. O.; audience pleased. Hahn-Parks Quartette co. (Lecture Course) 21.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Two Little Vagrants Jan. 15 pleased large audience. The Christian 14; crowded house. Are You a Mason 18; fine business.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Two Little Vagrants Jan. 15; big business; good performance. Peg Wellington 18; small house; good performance. Burmese Midgets 22-25.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Salisbury's Orchestra Jan. 18; fine concert. White's Faust 21 to S. R. O.; performance ordinary. A Bachelor's Honeymoon 14.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): The Missouri Girl turned many away Jan. 15. In the Rockies 22. The Katzenjammer Kids 23. Alvin Joslin 28. The Span of Life 27.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Knobs o' Tennessee Jan. 22. Finnigan's Ball 31. The Span of Life 4.

INDIAN TERRITORY.

MUSKOGEE.—GAVAGAN'S OPERA HOUSE (A. A. Kinney, manager): Stater's Madison Square co. Jan. 12-18 in Hearts of Gold, The Blue and the Gray, and Uncle Obediah; performances excellent; catchy specialties; crowded houses. The Star Boarder 23. Nashville Students Minstrels 28. A Breezy Time 1. Maloney's Wedding Day 4.——ITEM: All the men of Stater's Madison Square co. belong to the Elks, and the Elks Lodge gave them a smoker 14.

LEHIGH.—BIJOU THEATRE (Bessie Williams, manager): Miss Stewart in Romeo and Juliet Jan. 18 to small but appreciative audience. A Barrel of Money 17 canceled. A South American Belle 22. My Friend from Arkansaw 29. A Breezy Time 6. Souther's Monte Cristo 19.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, manager): The Star Boarder Jan. 23. Nashville Students Minstrels 29. My Friend from Arkansas 30. A Breezy Time 3. Maloney's Wedding Day 8.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Charles B. Hanford and exceptionally strong co. in double bill of The Old Guard and The Taming of the Shrew Jan. 16; attraction among best in history of house; the star and Helen Grantly won first honors, with Marie Droffnah and John W. Shea close seconds. Morrison's Faust 21. Devil's Auction 28. Blind Boone Concert co., for local charity, 30. Tennessee's Pardner 5. Naughty Anthony 15.——ITEMS: Charles B. Hanford paid the people of Iowa a high compliment last week when he said that her people read Shakespeare more than the people of any other State in the Union. He based his judgment on his appearance in Shakespearean roles before audiences in every State, and cited the familiarity of Iowa's people with Bard of Avon's characters.—E. D. Robb, THE MIRROR correspondent at Eldora, attended the Hanford engagement here 16.—Clara Morris gives a lecture-recital under the auspices of the Des Moines Women's clubs 3.—The students of the University of Wisconsin will appear in The Private Secretary 21.—Clara Morris brands the Milwaukee story of her being turned down by the Women's College Endowment Association, of that city, as a newspaper fabrication, and will lecture later before that association.—The Des Moines Elks have abandoned their plans for the present of building a club house in the business part of that city.—Exalted Ruler C. E. Pickett, of Waterloo, has denied the report that he will go to Honolulu to start an Elks' lodge.—Last week the Elks' lodge at Des Moines initiated a class of between seventy-five and one hundred, and the occasion was a memorable one for Elkdom in Iowa.—It is reported here that the Heywood Brothers, familiar to Western audiences as members of the Alba Heywood Comedy co., have struck it rich in Texas oil investments.—The Rival Coons is the name of a new colored organization that started out from Soo City last week for a tour of the Northwest. The company includes the remnants of the Black Troubadours of last season.—The Iowa Central runs an excursion for The Devil's Auction at Marshalltown 30.—Mr. Cook, ahead of Remember the Maine, was in the city last week in the interest of his co.—The completion of the B. C. R. and N. Road to St. Paul will place this city within reach of superior traffic facilities between Minneapolis and St. Paul and St. Louis, making this point the best booking between Albert Lea and Cedar Rapids.—Harley Hileman, formerly an attache of the Odeon at Marshalltown, and now connected with the Opera House at Mason City, has come into a fortune of $13,000, that, it is reported, he will invest in a theatre in Mason City.—The Elks at Marshalltown turned over $350 to the Associated Charity Association, of that city.—Cedar Rapids is making an effort to have Clara Morris lecture in that city soon.—The Elks of Le Mars presented The Streets of New York in a creditable manner last week.—The Welsh Prize Singers have rented the Auditorium for a week's musical festival, that will be attended by leading vocalists from all parts of the State.

F. E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Strollers Jan. 13 to big business. Josef Hofmann 20; good concert; fair business. Thomas Jefferson 22. The Burgomaster 23. Daniel Frawley 27-1. The Burgomaster (return) 2.——GRAND OPERA HOUSE (William Foster, manager): Nip and Tuck 13-15; fair performances and business. A Day and a Night 16; good performance and business. Morrison's Faust 17, 18; good performances and business. Ferris' Comedians 20-25 in In the Land of the Cajuns, A Daughter of the South, For the Love of a Woman, The Indian, The Black Flag, The Commodore, The Two Orphans, and In Peril. Down Mobile 27-29. Hello, Bill 30-1.——AUDITORIUM (William Foster, manager): Dark.——WONDERLAND THEATRE (F. L. Shelters, manager): Shelter Stock co. in specialties continues to good business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): A Thoroughbred Tramp Jan. 14 to good business. Woodman of the World (local) 21. Papa's Baby 22. Side Tracked 24. Devil's Auction 29. Stetson's U. T. C. 31. Howard-Dorset co. 3-8.——ITEM: William Owen and J. W. McConnell, of the William Owen co., presented the Catholic Fair management of Webster City, with a handsome three-piece silver set for their fair.—Harley Hileman, of Marshalltown, has been in Dysart for two days on business connected with an estate of $20,000 left him recently. He has been known in Marshalltown and Mason City as a theatrical man, having been connected with the opera houses in both cities.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): All bookings of past month have been canceled on account of alterations in the building. Blind Boone Concert co. Jan. 28. Inter-State Concert co. (Crockett Lecture Course) 3.——ITEMS: Kingsley citizens are soliciting subscriptions for the erection of a new theatre this season.—Mrs. Max Noach and son, of Berlin, Germany, are visiting relatives here. Max Noach is one of the three Sandow now appearing in New York.—Creston, Ia., will build a new theatre and Masonic Temple this season.—The senior class of Iowa College, at Grinnell, will present as their annual commencement play A Midsummer Night's Dream. Rehearsals have already been commenced.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Melbourne MacDowell, supported by Florence Stone, in La Tosca Jan. 14 to light business; performance first-class. Florodora 16 to one of the largest audiences of season; pleasing attraction. Side Tracked 19 to fair house. Sporting Life 20; fair business; very satisfactory co. Lost River 22. A Runaway Girl 23. Morrison's Faust 25. Down Mobile 26. Martin's U. T. C. 27. Thomas Jefferson 28. Next Door 30. Tri-City Concert Course 3.——ITEMS: Charles T. Kindt, local manager of the Burtis Opera House, who has been on the sick list for some time, is recovering.—Local Elks have secured A Night in Bohemia for their benefit 12.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Davidson Stock co. 13-18 to good business. Plays: Sheridan Keene, Detective, O'Flynn in Mexico, The Indian, Devil's Mine, and Little Red Riding Hood; good co. Florodora 17 to capacity; large and well balanced co.; scenery and costumes exceptionally fine. Thomas Kiernan, Will Carlton, Alf. Whelan, Maud Lambert, and Frances Gordon deserve mention. Lost River 21 to fair house. Paul Gilmore strong. Edith Bassett, Ada Boshell, and Harry McRae Webster also good. A Runaway Girl 24. Next Door 25. Thomas Jefferson 27. The Convict's Daughter 30. David Harum 31.

CLINTON.—ECONOMIC THEATRE (Bushy Brothers, managers): A Thoroughbred Tramp Jan. 16; entertainment and house fair. Barlow Brothers' Minstrels 20; good business; pleasing performance. Fred Russell and Low Baldwin made good. A Day and a Night 21 failed to draw; fair co. A Runaway Girl 22 to good business for its third visit. Sporting Life 24. The Burgomaster 25. Holden Comedy co. 27-1. Devil's Auction 2. Stetson's U. T. C. 4. Si Perkins 6. The County Fair 8.——ITEM: Barlow Brothers' Minstrels include a number of Iowa boys, who were welcomed and entertained by their friends.

CEDAR RAPIDS.—GRIMES' OPERA HOUSE (John R. Henderson, manager): A Day and a Night Jan. 18; business good. A Runaway Girl 20; large audience; Arthur Dunn and Clara Bell Jerome were favorites. Papa's Baby 21 (return). Morrison's Faust 22. Barlow Brothers' Minstrels 23. The Burgomaster 24. The Convict's Daughter 25.——ITEM: The trustees of the Association of Railroad Conductors, that are in session here, attended A Runaway Girl 20 in a body, and were given a supper at Dulsell's after the performance by Manager Henderson, at which Arthur Dunn was also guest.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Kinodrome pictures Jan. 16-18 to good audiences. A Thoroughbred Tramp 20; fair house. A Runaway Girl 21. Lost River 23. Side Tracked 25. The Burgomaster 27. Italian Band 28. Si Perkins 31. Devil's Auction 1. U. T. C. 3. Holden Comedy co. 10-15.——COATES' OPERA HOUSE (Frank W. Coates, owner): Dark.——CASINO: Dark.——STOUT AUDITORIUM (Y. M. C. A., owners): Father Kelly 27.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): Charles B. Hanford, supported by Helen Grantly and a capable co., presented The Taming of the Shrew and The Old Guard to large and appreciative audience Jan. 20. Marie Droffnah and Paul Anderson deserve mention. Hattenbach's Under Two Flags 30. William Owen 7. A Runaway Match 13. Peggy Perry 20.——ITEM: The Elks have announced their annual charity benefit for February 9 and 10.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Falk and Veronee Stock co. Jan. 12, 13, 15, 16, 18 in Hazel Kirke. A Nutmeg Match, The Murder at Briggs' Corner, and Peck's Bad Boy, to fair business. Royal Italian Band, auspices of the Elks Lodge, 15, to good business. Chicago Symphony Orchestra 17, auspices of the Ganymede Wheel Club, to splendid business. Nip and Tuck 19; fair business. Under Two Flags 22.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): E. C. Wilson's co. 13-18 in All the Comforts of Home and Ten Nights in a Barroom; co. and business poor. Specialty by Hart and Gilbert good. Old Dan Tucker 20; pleasing performance; good business. On account of a mistake in the booking, Old Dan Tucker was repeated 21 to large house. Aunt Jerusha 4. Almondbury Bell Ringers (Lecture Course) 5. Innes' Band 6.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): A Wise Member Jan. 14 pleased fair house. Doty's Faust Co. business light; co. good. Hungarian Court Orchestra 22 (Lecture Course). William Owen 24. Barlow's Minstrels 25. Under Two Flags 28. James Boys in Missouri 4. Hans Hanson 8.

ALGONA.—CALL OPERA HOUSE (J. W. Wadsworth, manager): Concert by Fifty-second Regiment Band, I. N. G., Jan. 14 to large and appreciative audience; the readings by May Adaline Farley and the violin solos by J. M. Power are worthy of mention. A Thoroughbred Tramp 16 to good house; fair performance.

GRINNELL.—PRESTON'S OPERA HOUSE (Harry Preston, manager): E. C. Wilson's co. in All the Comforts of Home and Ten Nights in a Bar Room Jan. 17, 18; good business. Gideon's Minstrels 22.——COLONIAL THEATRE (Lanphere and McConnell, managers): To open in near future.

OSKALOOSA.—MASONIC OPERA HOUSE (Ed M. Fritz, manager): Papa's Baby Jan. 20 to good business. Old Dan Tucker 22. Thomas Jefferson 24. Hello, Bill 25. Under Two Flags 27. A Thoroughbred Tramp 29. D'Ormond-Fuller co. 3. The White Slave 5.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservey, manager): Thomas Jefferson in Rip Van Winkle Jan. 21 to packed house; star and co. enthusiastically received. Devil's Auction 27. The Burgomaster 28. The Girl in the Barracks 30. Tennessee's Pardner 31.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Sporting Life Jan. 17 to good business. Howard-Dorset co. opened for three days 20 to capacity and had good business 21. Plays: The Plunger and The Princess of Patches. Next Door 27. David Harum 30. A Wise Woman 31.

INDEPENDENCE.—GEDNEY OPERA HOUSE (H. M. Campbell, manager): Tom J. Beauchamp, lecturer (Y. M. C. A. Course), Jan. 16; S. R. O.; audience satisfied. A Day and a Night 20 to fair house; good co. Hello, Bill 28. Wood's Minstrels 30.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): A Thoroughbred Tramp Jan. 16 to capacity; satisfactory performance. Ten Nights in a Bar Room 30 canceled. Chase-Lister co. 7, 8. Walker Whiteside 19.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): Nip and Tuck Jan. 16; poor house; indifferent performance. Charles B. Hanford in The Taming of the Shrew 18; good attendance; fine performance. Dalrymple Comedy co. 20-25.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The Flints, hypnotists, Jan. 13-18 to S. R. O. Side Tracked 21; light business. Faust 22. Thomas Jefferson 25. The Convict's Daughter 27. Shore Acres 30.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): The Poor Mr. Rich Jan. 16; poor business and co. Ellis Lennon co. 20-25 opened in The Inside Track to S. R. O.; good co.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, manager): William Owen in Romeo and Juliet Jan. 20; packed house; performance excellent. Melbourne MacDowell 23. Old Dan Tucker 24.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Old Dan Tucker Jan. 15 to large audience. Under Two Flags 24. Hello, Bill 31 canceled.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Martin's U. T. C. Jan. 14 to S. R. O. Almondbury Hand Bell Ringers 21 (Y. M. C. A. Course). Hello, Bill 22. Next Door 28.

MISSOURI VALLEY.—NEW THEATRE (William Harman, manager): Nip and Tuck Jan. 18; large house pleased. Minstrels (local) 25. Dalrymple Comedy co. 27-1.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Williams and Walker in The Sons of Ham Dec. 13 packed the house until the doors had to be locked to prevent more trying to get in; performance excellent of its class. Pete Hampton, George Catlin, Ada Walker, and Alice Mackay pleased most. Mason and Mason in Rudolph and Adolph 14; full house; funny performance. Williams Salter divided honors with stars. The specialties of the Sisters Lawrence, Beatrice McKenzie and Lewis Newcomb were superlatively satisfying. The Bowery After Dark 15; commonplace co.; small audience. Marion Hyde, with specialties; Carrie Le Moyne, Nat Down, and C. M. De Muro were the unobjectionably good ones. Carl A. Haswin in A Lion's Heart 16 to good house. Messrs. Haswin, Reinhart, Price, Daly, Norris, and Misses Welby, Carlisle and Bruce were the foremost of a co. all of whom really merit mention. Way Down East 17, 18, to S. R. O. Grace Hopkins and Thurlow Bergen received repeated curtain calls. Messrs. Reigel, Owen, Brennan, Burke, Hickey, Gaillard, Bradman, McD

pendence Concert Band 28. Slayton New York Stock co. 30. Warner Comedy co. 3-8.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (A. H. Denton, manager): The Eleventh Hour Jan. 14 to good house. A Merry Chase 16 pleased crowded house. Nip and Tuck 31. A Homespun Heart 3. Aunt Jerusha 7. The Gibneys 10-15.

WELLINGTON.—WOOD OPERA HOUSE (T. C. Roup, manager): Irving-French co. Dec. 25 pleased full house. The Eleventh Hour Jan. 16; small but appreciative audience. A Merry Chase 17 pleased good house. Slayton N. Y. Stock co. 1. Aunt Jerusha 7.

GIRARD.—HOLZER OPERA HOUSE (Phillips Brothers, managers): Who, What, When Minstrels Jan. 4 to large and pleased audience. Richards and Pringle's Georgia Minstrels 20; good performance; crowded house. Miss Hurney from Jersey 22-25. Slater's Madison Square Theatre co. 27-29.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): A Wise Woman Jan. 13 pleased large audience. Too Rich to Marry 15; excellent performance; good business. The World 17; fair performance and business. The Eleventh Hour 20; good performance; fair business. Aunt Jerusha 25.

OTTAWA.—BOHRBAUGH THEATRE (H. R. Hubbard, manager): 'Way Down East Jan. 13; excellent performance: largest business on record except opening of house. A Breezy Time 21.

STERLING.—MORRIS' OPERA HOUSE (George A. Morris, manager): A Wise Woman Jan. 14; performance and house good. Wesley and Madden's Mercurymakers 16-18.

LYONS.—MORRIS OPERA HOUSE (E. R. Pelham, manager): Kempton Komedy co. in The World Jan. 16; good business; fair performance. Aunt Jerusha 22.

HUTCHINSON.—SHAW THEATRE (W. A. Love, manager): A Wise Woman Jan. 15; fair business. Too Rich to Marry 16; good business; satisfactory co. The Eleventh Hour 18 to S. R. O.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): 'Way Down East Jan. 16; fine co.; crowded house. Nip and Tuck 23. A Homespun Heart 31. Naughty Anthony 4.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Eleventh Hour Jan. 15; good business and co. A Merry Chase 20.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, manager): A Wise Woman Jan. 20. Aunt Jerusha 30.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, manager): Myrtle and Harder co. Jan. 13-18 to good business; three performances to capacity; specialties fine. Plays: A Man of Mystery, The Ups and Downs of Life, Under Two Flags, Knobs o' Tennessee, The Boudman, The Wheel of Fortune, and For Congress. Nearly entire co. composed of young actors. Theodora 21; house sold out. The Span of Life 22. West's Minstrels (return) 23. The Casino Girl 24. Pudd'nhead Wilson 25. When We Were Twenty-one 27. Gorton's Minstrels 28. Alvin Joslin 30. Pago's 31. Payton Sisters co. 3-8.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): A Bachelor's Honeymoon Jan. 17, 18; excellent business; amateurish performance. Brannig Stock co. opened for week 20 in The Inside Track to capacity.——ITEM: The members of the Daughters of the Confederacy addressed an open letter to Manager Scott requesting him to discontinue booking Uncle Tom's Cabin cos. However, they were not courteous enough to deliver the letter until they had published it in all the papers. Manager Scott's reply proved a "settler pleaser," to merely informed them the "War ended 36 years ago." They have taken the matter to the Legislature.

FRANKFORT.—CAPITAL THEATRE (J. R. and A. D. Stanton, lessees): A Run on the Bank Jan. 13 pleased good audience. Brannig Stock co. opened for three days 14 in A Man of Mystery; good business throughout the engagement; co. good. Other plays: Downs of Life, Under Two Flags, Knobs o' Tennessee, The Boudman, The Wheel of Fortune, and For Congress. Nearly entire co. composed of young actors. Theodora 21; house sold out. The Span of Life 22. West's Minstrels (return) 23. The Casino Girl 24. Pudd'nhead Wilson 25. When We Were Twenty-one 27. Gorton's Minstrels 28. Alvin Joslin 30. Pago's 31. Payton Sisters co. 3-8.

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ASHLAND.—THEATRE (Bryan and Martin, managers): Chicago Stock co. Jan. 6-11 to big business; excellent performance of Prince Otto, The Bondman, Carmen, Under Two Flags, Nell Gwynn, Faschon and Carmen, Under Two Flags, Human Hearts 13 to capacity. The Prince of Tramps. Human Hearts 15 to capacity; good performance. A Run on the Bank 18; S. R. O.; good performance. A New Buffalo 24. St. Bryan's O. audience pleased. A Run on the Bank 25. Bryan's Comedians 3-8.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wihlmon, manager): Chicago Stock co. Jan. 13-18 in The Bondman, Prince Otto, Carmen, Nell 15 in The Bondman, Prince Otto, Carmen, Nell Gwynn, The Defender, and Faschon; fair houses; good performance. A Wise Woman's Honeymoon 20; excellent performance; good house. When We Were Twenty-one 22; fine performance; crowded house. Keeping the Harvest 24.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (E. H. Holland, manager): Two Married Men Jan. 13; good business; performance fair. Bob Taylor Jan. 15; good business; performance fair; house pleased. "The Old Plantation," 16; S. R. O. audience delighted. The Missouri Girl 17. Peyton Sisters co. pleased. The Missouri Girl 18. Two Merry Tramps 20. James Hadley, lecturer, 21. James Jenkins 11. A Day and a Night 28.

HENDERSON.—OPERA HOUSE (Lee Chamberlain, manager): Peyton Sisters' co. Jan. 10-15 in Utah; Under Two Flags, Dora, and The Senator's Daughter; excellent performance to S. R. O.; Lucy Peyton made excellent impression. The Missouri Girl 20 pleased large audience. The Missouri Girl 21 pleased large audience. Davis' U. T. C. 21; performance and house good. Joseph Jedwin and King's Minstrels 22.——ITEM: Joseph Jedwin and King's Minstrels will be here. Lawrence joined the Peyton Sisters' co. here.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Sportsmen, a one-act musical farce, was rendered by local talent Jan. 21; good performance; largest audience ever in town. A New Suburb and 'Way Down Town 18; co. excellent; good business. Gorton's Minstrels 21; co. fair; good house. When We Were Twenty-one 22.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Vendome Stock co. of Nashville, presenting Miss Hobbs and In Missouri 16, 17, to good business; co. most evenly balanced one ever seen here. When We Were Twenty-one 22.

GUTHRIE.—NEW TEMPLE THEATRE (Pollard and Burch, managers): John Griffith in A Hot Air and Hot Air, small house; co. fair. U. T. C. 20 to fine house Jan. 16; small house; co. fair. Pudd'nhead Wilson 22. Alvin Joslin 28. Gorton's Minstrels 31.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. Lord Hamilton, manager): At Valley Forge Jan. 17 to Gorton's Minstrels 13 and A Run on the Bank 17 to good business; satisfactory performance. A Bachelor's Honeymoon 25. Fiske's Minstrels 28.

MORGANFIELD.—GRAND OPERA HOUSE (S. S. Levy, manager): Dunn Jan. 15. Gennett's Band 16. Davis and Busby's U. T. C. 24. Felt Military 28.

ROBERSPORT.—GEM OPERA HOUSE (T. W. Hunter, manager): A Bachelor's Honeymoon Jan. 22 pleased large house. Keeping the Harvest 30.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Brooks, manager): Tolson-Miller Stock co. Jan. 13-18 to largest house of season; excellent co. Isaac 15 to largest house of season; excellent co. Isaac 15 to largest house of season; excellent co. Harold Square Opera co. 24, 25. Tim Murphy 27. The Minister's Son 28, Katheryn Kidder 29, Quo Vadis 31. Herbert Kelcey 1. Krause-Taylor co. 3-8. Other Payton Sisters 1. Krause-Taylor co. 3-8.——ITEM: The married couples of the Tolson-Miller co. were entertained at a supper by the manager and staff of the Elks' Theatre at the close of the week 18.

THIBODAUX.—OPERA HOUSE (H. N. Cooley, manager): Knobs o' Tennessee Jan. 15; good house; performance unsatisfactory. Married for Money 20 Pickwick good house. Krause-Taylor co. 22, 23. The Holland's Son 28. Other People's Money 30. Harold Square Opera co. 27. Rowers and Dixon 3 cancelled. Carpenter's Quo Vadis 4.——ITEM: J. W. Pickens,

good house. The Criterion by the University Students Co.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Maloney's Wedding Day Jan. 13 to large and pleased audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Schreug and Crawford, managers): Thomas Jefferson in Rip Van Winkle Jan. 14; well filled house; audience pleased. A Day and a Night 15; half house; clever co. The Strollers 17; big house; John R. Hanshew found favor; Rube Fay mild comedian. The Burgomaster (return) 20; good house and performance; excellent stage management. Devil's Auction 21. Way Down East 22. Daniel Frawley co. 23. Orpheum Show 24. The Girl from Monte's 1. Charles B. Hanford 3.——THE FUNKE (Copeland and Lehmer, managers): Forty Comedians 13-18; good house; co. did conscientious work. Plays: The Indian, In Peril, The Two Orphans, The Black Flag, The Commodore, and A Daughter of the South. Stetson's U. T. C. 20, 21; small audiences matinee; fair house at night. The Filists, Impossibists, 27-31. Nip and Tuck 24, 25. Under Two Flags 2. A Romance of Coon Hollow 7. Fust's Ferry & All the Comforts of Home 17. The Bowery After Dark 18.——AUDITORIUM: Ellery's Royal Italian Band 14, 17; very fine band; Giuseppe Creatore directed programme by all gestures magnetically.——THEIS: Boston Lecture's Chicago Symphony Orchestra rendered classical programme at the Oliver (T. M. C. A. Course) 16. Hoyt's comedies. Programme much enjoyed.——Managers Zehrung and Crawford yield up their lease of the Funke at the close of the season. All other bookings will be seen at the Oliver. First four nights of week will be devoted to regular price attractions, and Friday and Saturday to repertoire cos. and popular price attractions.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Stetson's U. T. C. Jan. 16 to largest house of season. A Stranger in a Strange Land 18 canceled. Under Two Flags 20 to good business. Charles B. Hanford 27. A Romance of Coon Hollow 1. Tennessee's Partner 10. Innes' Band 19. The Cowboy and the Lady 21.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Stetson's U. T. C. Jan. 17; packed house; fine performance; specialties especially pleasing. Nip and Tuck 18; good business; pleasing performance; K. P. Lodge attended in a body; after the performance the lodge held a banquet. Charles B. Hanford 4.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson and Son, managers): Two Merry Tramps Jan. 17 failed to appear. The Filists, hypnotists, opened 20 to fair business. Under Two Flags 21. Noble Dramatic co. 23. Rose Coghlan 29. Royal Italian Band Jan. 28 postponed.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Thelma Jan. 24 canceled. A Romance of Coon Hollow 28 changed to 24. Under Two Flags 27. Tennessee's Partner 31.——STEELE'S OPERA HOUSE (Bert Gratiss, manager): Hans Hanson 21.

PLATTSMOUTH.—PARMELE THEATRE (T. E. Parmele, manager): A Poor Relation Jan. 15; pleased fair house. Stetson's U. T. C. 18 to S. R. O. Way Down East 22. Innes' Band 28. Hans Hanson 29. Rose Coghlan 24.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): The Crows Jan. 15-18 in Humanity, A Fool for Luck, Fanchon, and Monte Cristo; business and performance fair. Maloney's Wedding Day 21. Arizona (local) 30.

YORK.—AUDITORIUM (Joe Brown, manager): Stetson's U. T. C. Jan. 13; full house; performance good. Hattenbach's Under Two Flags 17. Maloney's Wedding Day 24. Charles B. Hanford 4. Innes' Band 15.

HASTINGS.—KERR OPERA HOUSE (M. Irwin, manager): Thomas Jefferson in Rip Van Winkle Jan. 13; fair house. A Poor Relation 14; poor house. Devil's Auction 20 to good house.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): Royal Italian Band Jan. 15; fine concert; good house. Rip Van Winkle 16 pleased good house. Nip and Tuck 21. Devil's Auction 22.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): A Stranger in a Strange Land Jan. 16; good business; men of co. good; women poor.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Stranger in a Strange Land Jan. 16; good house; excellent performance.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): A Romance of Coon Hollow Jan. 20. Under Two Flags 7. Tennessee's Partner 13.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): Dark.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A Cavalier of France Jan. 17 to fair house. Andrew Mack in Tom Moore 20 to S. R. O. Louis Mann and Clara Lipman in All On Account of Eliza 21 to big house. Della Brunelle, violinist, 22. Sky Farm 24. 25. Foxy Quiller 28. James K. Hackett 29. Foxy Grandpa 3.——PARK THEATRE (John Stiles, manager): Repairs on the burnt portion of the theatre are being rapidly pushed, and Manager Stiles expects to reopen theatre 17; the contracts for new scenery have been let, and hurry up orders given to complete same.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Lewis Morrison in Faust Jan. 16; fair house; satisfactory performance. A Cavalier of France 18; excellent performance; deserved better house. Sky Farm 21; fine production; packed house. Uncle Terry (return) 30.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): A Cavalier of France Jan. 16; fair business; excellent co. Russell Conwell (People's Lecture Course) 17 pleased large house. Quincy Adams Sawyer 1. Uncle Terry 10.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Uncle Josh Spruceby Jan. 15 to big business. A Royal Prisoner 20 canceled. Sky Farm 22. Louis Mann and Clara Lipman 27. Uncle Terry (return) 31. The Explorers 3.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Dozer, manager): Hon. Benjamin R. Tillman, lecturer, Jan. 24. Mayor Greene, lecture, 30. Pan American Comedians 31.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Louis Mann and Clara Lipman Jan. 28.

NASHUA.—THEATRE (A. H. Davis, manager): Columbia Opera co. closed successful week Jan. 18. Klaw-Scoville co. 27-1.

NEW JERSEY.

BRIDGETON.—NEW CRITERION THEATRE (Ed R. Moore, manager): Musical Union (local) Jan. 14, 15, direction of Thomas R. Janvier, sang "The Creation" chorus, 100 voices, to large and delighted audiences. Mam'selle 'Awkins (return) 17; house crowded; excellent performance. Misses Reuster and De Vine made hits. Red Men's Initiation Contest between Millville and Atlantic City 18 was a big success; judges awarded decision to Millville. Lodges each represented by men from different parts of the State. Jamie O'Neill in Monte Cristo 20; large and enthusiastic audience. Star received numerous curtain calls; one of the most artistic performances given in new theatre. Katie Emmett in Waifs of New York 21; small audience; satisfactory performance. Edward P. Elliott in his monologue "Christopher," benefit Bridgeton Library Assn, 22; house filled. Howard Gould 24. Bennett and Moulton co. 27-1. The Tide of Life 3. The Ivy Leaf 5. Della Fox 7. An American Gentleman 10. Side Tracked 12. Whitney's Minstrels 13.——ITEM: The Elks expect to open their new home in the Minch Building 1.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Katie Emmett scored hit in Waifs of New York Jan. 16; big patronage. True S. James, Rhe Lorraine, and company co. in A Royal Prisoner 20; opened matinee to big business; evening was not so good; audiences pleased. Grace George 23. Innes' Band Monday matinee 27. Sousa's Band 28. Della Fox 29. Wm. Louden's Show 31. Rentz-Santley Burlesquers 1.——LYCEUM THEATRE (William McD. Jacques, manager): Field's Minstrels 16 to packed house; audience well pleased; receipts over $700. Elks' band 17 to fair house; deserved better business; excellent performance. East Lynne 18; fair performance; small house. The Devil's Daughter 20-22 to splendid business; Clarence Wilbur amused greatly; rest of co. satisfactory. Don't Tell My Wife 23. The Ivy Leaf 30-1.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Pullinger, manager): A Royal Prisoner Jan. 16; fair house; good performance. San Toy 20 to pleased good house. Samuel Collins, Melville Stewart, Harmony Lambert, Samuel K. Patterson, Paula Edwards, and Maria Celeste deserve special mention. Antony Stock co. 27-1. Pablo Rameau 3. Mrs. Dane's Defense 4. Della Fox 6. Morris Guards Minstrels (local) 7, 8. Side Tracked 10. An American Gentleman 11, 12. Ward and Vokes 14. Are You a Mason 15.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Field's Minstrels Jan. 17; very satisfactory performance; S. R. O. Mam'selle 'Awkins 18; good house pleased. San Toy 21 to one of the largest audiences of season. Katie Emmett in Waifs of New York 22; fair audience satisfied. Waifs of New York 23; Sousa's Band 28. Philadelphia Orchestra 30. Mrs. Dane's Defense 31. When London Sleeps 1. The Real Maid 3. Frank Daniels 7. Joseph Murphy 8. Peyton Stock co. 10-12.

PATERSON.—OPERA HOUSE (John J. Gotschius, manager): Way Down East Jan. 20, 21; good houses pleased. For Fair Virginia 22; poor house and co. Eight Bells played and audience 23. Della Fox 27. Rose Coghlan 28, 29. Bennett and Moulton co. 30-1.——GARDNER THEATRE (F. P. Sloat and Co., managers): Cora Potter's Camille, week 20-25 in The Proof of Daughter, The Prince's Wife, The Octoroon, The Fashion Plate, The Two Orphans, and Wealth and Poverty to crowded houses; co. remains 27-1.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (E. Shortridge, proprietor): Jesse Bartolle co. opened for week 16-25 to large audience. Plays: In Old A Country Constable, The Golden West, The Railway Man, The Heart of Virginia, An Egyptian Princess, Chita, The Power Master, and The Hidden Hand. The Ivy Leaf 7. Allen Villair co. 10-15. Are You a Mason (Ellis' benefit) 17.

RED BANK.—OPERA HOUSE (Charles E. Nicoll, manager): Hunter-Harris co. closed successful week Jan. 18. Plays: Escanba, An Innocent Sinner, Perry Overhott, The Mary Dunnington, The Fatal Card, The World and Kinks o' Tennessee. Klark-Scoville co. 20-25. Della Fox 31. Mayesnik Minstrels (local) 11.

HOBOKEN.—LYRIC THEATRE (H. P. Spuller, manager): The Eleventh Hour Jan. 16-18 to good business; co. excellent. Night Bells 19-22 pleased capacity audiences; specialties of the Clayton Sisters, the Byrne Brothers, and Allen Schrock and Frank Rice, trick bicyclists, excellent.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Klark-Scoville co. opened for week Jan. 20 to good house; performances poor. Don't Tell My Wife 23. Bennett and Moulton co. 3.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Hoffman's Game Jan. 21; business and co. fair. Down on the Farm 4.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, lessee; W. S. Moss, manager): The Triumph of Love (local) Jan. 13 to S. R. O. The Irish Pawnbroker 11.

NEW YORK.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Ward and Vokes in The Head Waiters Jan. 11; S. R. O. Elsie de Wolfe in The Way of the World 20; S. R. O.; fine performance. Bergeron, hypnotist, 21-25; fair business. Adelaide Thurston 28. Gertrude Coghlan 29.——ITEMS: Elsie de Wolfe was the guest while here of William B. Rankine, vice-president of the Niagara Falls Power Co. and was entertained by the leading society people of the Falls. Mr. Rankine was an old friend of Miss de Wolfe's father, the late Dr. de Wolfe, of New York.—Harris Lumberg, manager of the International, is now making his bookings through the Klein circuit, and local playgoers are evincing great interest in the attractions thus far offered, as full houses are the rule. Mr. Lumberg is certainly to be congratulated on his recent bookings.

W. E. TUTTLE.

ALBANY.—EMPIRE THEATRE (A. J. Vosburgh, manager): Lulu Glaser and strong co. sang Dolly Varden Jan. 17, 18, and pleased large houses. The Chaperons (return) 20, and by strengthening cast the performance was more pleasing than ever; the additions were Harry Connor and Harold Blake. Herbert Kelcey and Effie Shannon gave fine performance of Her Lord and Master 21 to fair house. Grace George and a large co. played Under Southern Skies 22 to S. R. O. The Bostonians 25. Ward and Vokes 27. Sarah Cowell Le Moyne 28.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Smith O'Brien gave six performances of The Game Keeper 16-18 to big business. Piddle-Dee-Dee opened 21 to big matinee, and hundreds were turned away 22, 23; performance very satisfactory in every respect; the principals, Barney Bernard, C. W. Koth, and Matt M. Dill, excellent. Miles 23-25. May Fiske Comedy co. 27.——ITEM: Treasurer Sherman Brownell has left Harmanus Bleecker Hall, and is in the office of the Empire Theatre.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Corse Payton's Comedy co. closed big week's business Jan. 18; S. R. O. prevailed. Grace George 20 canceled. Union College concert (local) was a success 21. The Penitent 22 to small business. The Eleventh Hour 24. For Her Sake 25. More Than Queen 27. Ward and Vokes 28. Sarah Cowell Le Moyne 29. Our New Minister 7. Captain Jinks 12.——ITEMS: The comic opera, Rip Van Winkle, will be given by local talent early in February.—Joseph Adelman, of New York, has been engaged by the 2-cent and Song Club to coach their final rehearsal. Tickets for the minstrels are selling rapidly.—An illustrated lecture on "The Life of William McKinley" will be given by the Rev. H. W. Maier, at the Van Curler 23.—The roster of the Schenectady Lodge of Elks, handsomely printed in purple and white, is being sent to the lodges throughout the country.—Our New Minister, to be seen here 7, will be under the auspices of the Schenectady County Republican Club.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Barbara Frietchie Jan. 16; good house. Frances Gaunt, Richard G. Williams, and Henry Muller scored. Wills Brothers' co. 17, 18 in Two Old Crooks and At Atlantic City; fair business. Waite Comedy co. 20, 21 in Under Two Flags and The War of Wealth; large business; satisfactory co. The Way of the World 22; large house. Elsie De Wolfe, John Mason, Mrs. Clara Bloodgood, Sydney Wolfe, and Harrison Hunter were seen to especial advantage; production one of the most enjoyable of season. Waite Comedy co. 23-25. Toll Gate Inn 27. May Irwin 28.——AUDITORIUM (E. R. Grady, manager): Dark.——ITEMS: M. Reis was the guest of Manager Charles M. Smith 17.—Local musicians organized a branch of the American Federation of Musicians 19 with a membership of forty.—W. Charles Smith, of the Lyceum, is a grandfather, made so by the advent of a son in the home of Albert Krug, director of the Lyceum orchestra 18.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Foxy Grandpa Jan. 16 to full house; audience very much pleased. The Volunteer Organist 18; fair house and performance. Nellie McHenry in M'lles 20; good performance; light business. Metropolitan Star Quintette pleased large house 22. San Toy 23; good performance and business. Human Hearts 25. Bennett and Moulton co. 27-1. Maro, magician, 2. Ho York State 4. Paderewski 7. Colorado 8.——ITEMS: Frank Abbott, acting manager of the Foxy Grandpa co., greeted his many friends here 16. Mr. Abbott is a former Poughkeepsian, in whom his townspeople are interested, and his success is their gratification.—Poughkeepsie Lodge 276, B. P. O. E., held a banquet 18, at which many prominent Elks from various points in the State were present.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Lulu Glaser in Dolly Varden Jan. 16; large audience; co. fine costumes and stage settings beautiful. Star received many curtain calls. Amy Lee in A Determined Woman 18 was received unfavorably by small audience. In Love 24. Waifs of New York 4.——DARLING THEATRE (WITH E. Gant, manager): A large audience, uproarious in its applause, saw Grace George in Under Southern Skies 17. Waite Comedy co. closed fair week in For His Country's Sake 18. Harry Jenkins co. opened for week 20 in A Factory Girl's Romance to S. R. O.; co. good. The Chaperons 21; S. R. O.; co. scored hit. The Village Postmaster 29. Night Bells 31. Up York State 5. On the Stroke of Twelve 7.

COHOES.—OPERA HOUSE (E. C. Game, manager): May Fiske co. closed big week's business Jan. 18; audiences pleased. Grace George in Under Southern Skies (auspices McKinley's Lyceum) to large and satisfied audience. Robert Burns Entertainment (auspices Sons of Scotia) 27. Among those specially present were Hector Hall, Rebecca MacKenzie, and Alexander Petrak. The Dangers of Paris 28. Herbert Kelcey and Effie Shannon 24. The Eleventh Hour 25. Ward and Vokes 29.——ITEM: The Philharmonics are rehearsing The Masent for early production.—The Wheelmen will give a minstrel performance before long.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager: H. R. Hayden, resident manager): The Village Postmaster Jan. 17, 18; large and pleased audiences. Grace George in Under Southern Skies 20 to capacity. Nellie McHenry in M'lles 21, 22; fine house. In Love 23 pleased good house. Ba-Toy 24. 25. For Her Sake 27, 28. A Trip to Buffalo 29. Ward and Vokes 30. The Waifs of New York 31, 1.——RAND'S OPERA HOUSE (William H. Hallinan, manager): May Fiske co. 20-25 in Charity Ball, Nell Gwynne, Little Magnet, In California, Under Two Flags, The Gold King, Peg Woffington, and Fanchon; business and co. good. Eight Bells 28. Sarah Cowell Le Moyne 30, 31.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Chaperons Jan. 17; co. excellent; costumes and scenery handsome; packed house. Herbert Kelcey and Effie Shannon, supported by an excellent co., presented Her Lord and Master 20 to large, fashionable and appreciative audience. For Her Sake 24. A Texas Steer 28. A Trip to Buffalo 30. The Village Postmaster 2. On the Stroke of Twelve 6. Ben Tod 10-cents 10-15.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

OSWEGO.—RICHARDSON THEATRE (Heuserbarr Brothers, lessees: J. A. Wallace, manager): Frankie Stock co. Jan. 13-18 in The Garrison Girl, My Friend from India, The Child of Fate, An American Princess, Pawn Ticket 210, and The Strange Adventures of Miss Brown to crowded houses; good co. A Texas Steer 21 pleased fair house. Wills Brothers' co. 27-29. May Irwin 30. Grace George 2. Ward and Vokes (benefit Canton, Oswego) 4. Eight Bells 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Village Postmaster Jan. 18; pleasing performance; large audience; Frances Powers received warm welcome. The Eleventh Hour 21; excellent performance; very good audience. The Volunteer Organist 23. In Love 27.——LINCOMB OPERA HOUSE (George C. Lincomb, manager): Jephtha and Daughter (local) 28, 29.——ITEM: Lovett's Boston Stars (T. M. C. A. Course) 23.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Chaperons Jan. 20; The Messenger Boy 24.——GRAND OPERA HOUSE (Shubert, Brady and Miller, managers): C. H. Plummer, representative; Wolf and Vokes in The Head Waiters 16-18; S. R. O. Most pleasing of large houses in The County Fair 20-25. The Eight Bells before Christmas 27-29. The Penitent 30-1. The Flaming Arrow 30-1. The Outpost 3-5. The Road to Ruin 6-8.

BINGHAMTON.—STONE OPERA HOUSE (J. P. S. Clark, manager): Gilmer-Hackett co. in The Woman in Black, East Lynne, The Indian, Down in Maine, The Sign of the Crucifix, A Child of the Night, Ten Nights in a Barroom, and The Prince of Liars Jan. 20-25 to good business. May Irwin 27. The Night Before Christmas 28.——BIJOU THEATRE (Lee Cafferty, manager): Marks Brothers' co. 27-3.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Tangled Relations Jan. 18; good house; poor performance. Toll Gate Inn 24. N-ll Burgess 25. 81 Pinpkard 31.——ACADEMY HALL: Tillman and Lauder debated on the negro question to crowded houses 21.——ITEM: Tangled Relations' co. disbanded after performances here 18, and returned to New York city.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager): Jere McAuliffe co. opened Jan. 20 for five nights in A Young Wife to capacity. A Man from Italy and Shamus O'Brien 21, 22 to crowded houses. Co. one of the best ever seen here at popular prices; specialties exceptionally good; the Brothers Martin, acrobats, deserve special mention. Adelaide Thurston 24.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Grace George, supported by a clever co., presented Under Southern Skies to S. R. O. Jan. 16. The Chaperons 18 to good business. Herbert Kelcey and Effie Shannon delighted fair audience in Her Lord and Master 22. For Her Sake 23. Sarah Cowell Le Moyne 27. More Than Queen 28. A Texas Steer 29.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees: J. J. Shubert, manager): The Night Before Christmas Jan. 20-23 to large audiences; co good. Nell Burgess in The County Fair to big houses 27-29. The Flaming Arrow 27-29. The Penitent 30-1.——LYCEUM THEATRE (A. R. Wolff, manager): The Messenger Boy 29. Grace George 30. May Irwin 1.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Mande Hillman co. closed week Jan. 6-11 to great business. Robert Downing in The Gladiator 13 pleased good house. The Minnesingers' Convention (a Syracuse organization of colored people) 20 drew good house. Amy Lee 25. The Night Before Christmas 27.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, manager): In a Woman's Power Jan. 17, 18 to good business; performances poor. In Love 21, 22 to fair and pleased audiences. A Trip to Buffalo 24, 25. The Messenger Boy 27. The Village Postmaster 28. May Irwin 29. Lovers' Lane 30. Ward and Vokes 31.

HUDSON.—OPERA HOUSE: The Penitent Jan. 20; satisfactory production; large house. The Eleventh Hour 21 pleased fair audience. Human Hearts 24.——HENDRICK HUDSON HALL (Richard A. M. Neeley, manager): Musical Quartette (Entertainment Course) for benefit of Hudson Chapter, D. A. R., 3.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): For Her Sake Jan. 21 pleased fair audience. A Trip to Buffalo 23; pleasing performance; good business. In Love 1. The Volunteer Organist 3. Eight Bells 8. Fiske Jubilee Singers 13. Waifs of New York 15. Richard Carvel 24.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): Tangled Relations Jan. 16; fair co. and business. St. Cyr Vaudeville co. 20; poor performance and business. Chemical Hose Minstrels (local) 29, 30; special scenery has been painted by J. P. Cahill, of Lawrence, Mass.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Texas Steer Jan. 20; fair house and performance. The Chaperons 24; full house; excellent co. The Penitent 28; to medium business. Jere McAuliffe Stock co. 27-1. Primrose and Dockstader's Minstrels 3. Our New Minister 4. Ward and Vokes 5.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Grace George in Under Southern Skies Jan. 18 to capacity; co. good. Bennett and Moulton co. opened for week 20 to packed house in A Slave's Revenge; satisfactory co.; specialties good. A Texas Steer 27. The Village Postmaster 30.

PEEKSKILL.—CRYPTIC THEATRE (H. E. Hirsch, manager): Bennett and Moulton co. Jan. 16-18 to record breaking business; audiences much pleased. Marguerite Johnson, Pauline Geary, and Messrs. White, Balfour, and Johnston deserve mention.

GENEVA.—SMITH OPERA HOUSE (M. Reis, lessee; F. K. Hardison, manager): Frankie Stock co. Jan. 20-22 in The Garrison Girl, My Friend from India, and Forty-nine. The Chaperons 23. Frankie Stock co. 24, 25. Toll Gate Inn 28. Our New Minister 29.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Dangers of Paris Jan. 17; fair performance and house. Wells Brothers' Comedy co. 20-22 in In Atlantic City, Two Old Cronies, and One Night in June; satisfactory performances and houses. A Texas Steer 25. Ward and Vokes 1.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees: H. J. Stromberg, manager): Robert Downing in The Gladiator Jan. 16 pleased good house. Waite Comedy co. in Under Two Flags 22 to capacity. Toll Gate Inn 25. Murray and Mackey 27-1.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, manager): Tangled Relations Jan. 14; pleasing performance; fair house. In Love 20 was warmly greeted by good house. Twin Comedy co. 24, 25. The Volunteer Organist 6.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafkan and Sawyer, managers): Stevenson String Orchestra and W. D. Hoxie, impersonator, Jan. 16; good house; excellent entertainment. A Texas Steer 24.

TICONDEROGA.—UNION OPERA HOUSE (F. W. Barry, manager): A Cavalier of France Jan. 20; packed house; performance very good. Fiske's Jubilee Singers 28. Brown's in Town 30.——WEED'S OPERA HOUSE: Dark.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): A Trip to Buffalo Jan. 21; crowded house; excellent performance. R. O. Rogers co. 27-1. Robert McCarr 6. The Game Keeper 17. The Tide of Life 20.

ILION.—OPERA HOUSE (Mr. Krasmer, manager): Soldier's Sweetheart, Under Two Flags, and A Rush Marks Brothers' co. opened for week 20. Plays: A Marriage to S. R. O.; good co. Mars, magician 29.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Dangers of Paris Jan. 18 pleased large audience. The Penitent 24. The Wesleyans 28. Our New Minister 28.

GLEAN.—OPERA HOUSE (J. H. Havens, manager): Carrollton co. Jan. 20-25 canceled. Adelaide Thurston 28. Fenberg Stock co. 27-31.

ONEONTA.—NEW THEATRE (F. W. Lloyd, lessee; J. M. Farnes, manager): The Penitent Jan. 22. In Love 29.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): Peep o' Day (amateurs of Engine Co.) Jan. 17; crowded house. Allan Villair co. 27-1.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Marks Brothers' co. Jan. 13-18 closed week to good houses. A Texas Steer 22. The Volunteer Organist 29. May Irwin 31.

WARSAW.—IRVING OPERA HOUSE (E. R. Baker, manager): Our Specialty co. Jan. 21; good performance; fair business. The Heart of Alabama (local) 27, 28.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Clifton's moving pictures Jan. 1 failed to please good house. For Home's Sake 27. Culhane, Chace and Weston's Minstrels 1.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Dangers of Paris Jan. 20; full house pleased. Wills Brothers' co. 23-25. Across the Desert 27 canceled. In Love 1.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): Daniel R. Ryan co. closed week Jan. 13-18 to S. R. O. Human Hearts 22. Herald Square Stock co. 30-1.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Chaperons Jan. 22 pleased full house. Grace George 31.

HERKIMER.—GRAND OPERA HOUSE (Geo Schermer, manager): Dangers of Paris Jan. 21 pleased poor house. Toll Gate Inn 30.

FLATTSBURGH.—THEATRE (M. H. Farrell, manager): A Cavalier of France Jan. 24. Brown's in Town 28. A Texas Steer 30.

PENN YAN.—YATES LYCEUM (H. S. Bell, manager): For Her Sake Jan. 20; good performance; light business. The Penitent 4.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Culhane, Chace and Weston's Minstrels Jan. 18; good business; performance fair.

BATAVIA.—DELLINGER OPERA HOUSE (F. J. Dellinger, manager): A Texas Steer Jan. 17 to S. R. O.; audience pleased. Our New Minister 27.

PERRY.—AUDITORIUM (Cole and Stainton, managers): Tangled Relations Jan. 18; small house; performance poor. Le Roy Minstrels 6.

WELLSVILLE.—BALDWIN'S THEATRE (C. A. Bathbone, manager): Howe's Moving Pictures Jan. 22.

MATTEAWAN.—OPERA HOUSE (Miss Dibble, manager): Nick Carter Jan. 21.

MEDINA.—OPERA HOUSE (Hinchey and Very, managers): Dark.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): German and Ford Stock co. Jan. 27-1.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. J. Sellers, manager): Una Clayton co. opened for week Jan. 13 in Little Miss Military to largest house of season; performance good; Dangers of New York and Esmeralda to tenbeavy houses followed; the Prentice Trio in their acrobatic work were excellent. Una Clayton co. 23-25. Richards and Pringle's Minstrels 2. Railroad Jack 5. Sousa's Band 7. Pentfrow's Jolly Pathfinders 10-15. Kathryn Kidder 17. Lewis Morrison 19. Harry Glazier 24. Otis Skinner 28.

DURHAM.—OPERA HOUSE (Hackney and Freeland, managers): John Holmes Grower impersonator, Jan. 16-18 to small but pleased audiences. Pentfrow's Jolly Pathfinders 27-1.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Una Clayton co. closed week Jan. 13-18 to large audiences; co. excellent. Denman Thompson 27. Leon Herrmann 28.

TARBORO.—OPERA HOUSE (J. A. Wedwell, manager): Elwood, magician, Jan. 22; small house; fair performance. Fannie Hill's Burlesquers 5. Railroad Jack 8.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): A Breezy Time Jan. 21; poor performance; fair business. Railroad Jack 22. Kilties' Band 25.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Mabel Paige co. Jan. 20-24. Leon Herrmann 28.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Convict's Daughter Jan. 13 to fair business. Jefferson De Angelis in A Royal Rogue 16; full house; very good co. At the Old Cross Roads 18; small business; good co. Walker Whiteside 28. North Brothers' co. 27-1. James Neill 10. The Christian 11. Daniel Sully 15. Alvin Joslin 21.——ITEM: Manager Walker is in New York booking for next season.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Daniel Frawley co. in Secret Service Jan. 17 to good business; highly satisfactory performance. North Brothers' co. 20-22. Walker Whiteside 27. The Christian 10. James Neill 12. Daniel Sully 13.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausseman, manager): Philharmonic Concert co., auspices of the M. E. Church, Jan. 14 to large business; concert fine.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): The Convict's Daughter Jan. 14; good performance; best house of season. Dode Fisk Orchestra 17.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Reis, manager; Otto Klives, business-manager): Henry Irving and Ellen Terry in Nance Oldfield, The Bells, The Merchant of Venice, and Louis XI Jan. 17, 18 to fine houses.——LYCEUM THEATRE (Frank Burt, manager; George W. Stevens, business-manager): The Wrong Mr. Wright 16-18 to good business. Lyman Wheeler, a Toledo boy, was well received. The Press Club attended in a body 17 as the guests of Manager Burt. Robert B. Mantell 19-25; star well supported; large houses.——BURT'S THEATRE (Frank Burt, manager; George W. Stevens, business-manager): Dorothy Lewis in Hearts of the Blue Ridge to good audiences 16-18. Kidnapped in New York turned them away 19-22.——EMPIRE THEATRE (L. H. Garron, manager): The stock co. produced The Dancing Girl 19-25 to good business. Rebecca Warren, the leading woman, severely burned her arm 18 with hot water, but pluckily played her part throughout; the [illegible] C. H. [illegible].

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Barbara Frietchie Jan. 22; co. very pleasing; fair house. Eugene Pinder, William Dolan, C. W. Vance, J. C. Vernon, William O'Dey, Percy Lennon, Charles Gibson, James A. Smith, F. M. Austey, Irene Timmons, Nellie Haywood, Kathryn Barry, Florence Renner, and Edith Littleton deserve mention; scenery appropriate. At Valley Forge 23. Merry Maidens Burlesquers 28. West's Minstrels 29. The Middleman 2.——ITEM: Eddie Clifford and wife have returned home from a five weeks' visit to New York.—P. N. Dayton, of the musical team of the Daytons, has gone to Elyria, O., to go into the jewelry business. WILLIAM H. McGOWN.

DAYTON.—VICTORIA THEATRE (Lee M. Reis, manager; G. C. Miller business manager): Frank Daniels and capable co. presented Miss Simplicity to crowded house Jan. 17. Frank Daniels made highly amusing curtain speech. Are You a Mason (return) to fair business 20.——PARK THEATRE (Harry F. Feicht, manager): Lost in New York 16-18; S. R. O.; satisfactory performances. Flanagan's Ball 20-22; S. R. O.; fair co.——ITEMS: Manager Harry F. Feicht gave his twenty-second lecture here at Park Theatre to packed house afternoon and night 19.

J. W. WEIDNER.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Chester De Vonde co. Jan. 13-18, except 17, to crowded houses in Dr. Jekyll and Mr. Hyde, Ten Ten Door, The Queen's Document, The World's Great Mystery, The Christian, A Night's Rest, The Counterfeiter's Daughter, and His First and Last Love; co. satisfactory. Parker Concert co. 17 to S. R. O. Juanita Boynton, Martha Alexander, and Miss Verne deserve mention. Lovers' Lane 21 (stage hands' benefit) to S. R. O.; fine performance. Charles Macklin, Louise Randolph, Nan Dunbar, Lottie Learn, Mrs. W. A. Sands, Louise Arnett, Mabelle Bowman, and Josephine Mason deserve mention. Mildred Holland 24. The Phenton World 25. Are You a Mason (K. of P. benefit) 27. Hearts of the Blue Ridge 28. Jess of the Bar Z Ranch 1. King Dramatic co. 3-8.——T. M. C. A. Auditorium (D. C. Wright, manager): Boston Fadette's Orchestra 13 to S. R. O. Mary Beach Wilcox and Mildred Rogers deserve mention.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, manager): Jess of the Bar Z Ranch Jan. 16; satisfactory attraction; Alice Archer, Minnie B. Lane, James Manley, and Eddie Howe good; business fair. David Harum 17. A fair audience was treated with The Casino Girl 21; Frank Bernard, Ben F. Grinnell, Charles Burnham, Frank Turner, Harry Short, Clara Palmer, and Hattie Arnold very good. Are You a Mason 22. A Run on the Bank 28. Human Hearts 1.——FO

THE FOREIGN STAGE.

LONDON.

Legal Protest Against Sherlock Holmes Sketch, Unsuccessful—Nearby Novelties.

(Special Correspondence of The Mirror.)

LONDON, Jan. 17.

The Copyright Law of England is known to be one of the most absurd and most anomalous of the many absurd and anomalous laws of this right little, tight little island. During the week it became necessary for America, in the persons of Charles Frohman and William Gillette, to invoke that law, and precious little they got by their invocation.

It fell out in this wise. For some time past there have been rumbling indications that certain of our native theatrical managers were preparing once more to set themselves in battle array against the runners of sketches in the music halls—such little plays as you have from time to time in your vaudeville houses. At one time the theatrical managers of London and its suburbs frequently pestered the smaller music hall folk even unto persecution, and they only stopped doing so because of the ridicule poured upon them by a certain section of the press. The ridiculous old act as to music halls, however large, and however well conducted, not being allowed to play even the smallest of stage plays has never been repealed, and therefore it, say, George Edwardes, puts a little speaking or singing into an Empire ballet, or octogenarian Charles Morton pops on a ten-minutes' playlet at the Palace, they could be proceeded against just as much as the little "sing-song" manager who dares to play a full-fledged farce or an hour's drama. I have more than once pointed out to Mirror readers that, after some forty years' experience, from babyhood, of the working of theatres and halls, both in front of the stage and behind, I am for free trade in amusements. I cannot see—and never could see—that because a music hall sandwiched a little sketch, comic or serious, between its songs and dances, its jugglers and its acrobats, any harm was done to the full-fledged theatres. The theatrical and the music hall publics are for the most part quite distinct, at least in this kingdom. Most of those who patronize music halls do so because in the first place, they have either not sufficient time or not sufficient inclination to sit through a long play, and in the second place, because they can smoke while they take their little samples of entertainment, which samples, of course, they can take up or leave at any hour of the evening. I am, therefore, like many another brother show sampler, opposed to any high-handed action against the sketch-mongers, because I regard them like the cat mentioned by Shylock, as harmless and necessary. Always, Shylock, as harmless and necessary. Always, provided that the sketchists do not filch other people's ideas, or infringe dramatic or literary copyrights. When they act thusly, or, alas, they sometimes do, then, I say, out on them! Or down upon them; whichever you like.

Now it so happened that Frohman and Gillette proceeded against that enormously successful sketchist, John Lawson, whose burlesque smashing and unconsciously funny eighteen minutes' melodrama, called Humanity, perhaps because it is so full of inhumanity, has for the past four or five years brought him in heaps of shekels. You are to know that a few days ago Lawson produced at that huge East End music hall, the Paragon, a new two-scene sketch, called Sherlock Holmes.

Now, this sketch contained in its action no vestige of the Lyceum's big success, beyond a mere hint as to letting some gas escape. As a matter of fact, Lawson had had it built around his pet idea, and one that he works into most of his sketches—namely, what he calls the desire of the Jews to return to Zion. The new sketch opens, if you please, in the Sultan of Turkey's palace in Constantinople, what time the said Sultan and sundry European and other powers are holding a congress as to whether the Hebrews shall return to Zion or not. The Sleuths' chief advocate, a young official in the Turkish service, has been waylaid by certain local villains who are anxious to Zion, and are gloating over having secured their victim. At their moment of triumph, secured their victim. At their moment of triumph, however, a stranger is announced. He proves to be no other than Mr. Sherlock Holmes, clad in resplendent raiment, and with his manly chest smothered with the Highest Orders and Regalia ever bestowed upon mortal man by any nation under the sun—or anywhere else.

Instead of proceeding to do any detecting, the great detective simply bursts forth into a speech of immense length, in which he harangues the Powers assembled in advocacy of the English and various Jews' right to return to Zion, and to set foreign Jews' right to return to Zion, and to set up in business there. After the Sultan—who seems a much abler fellow than we have been led to believe—has kindly promised to help the now pressed out advocate-detective, who, being shown to be a Hebrew, should, of course, be called Shylock Holmes, the scene changes to a dark Shylock Holmes, the scene changes to a dark dungeon, deep down below the Bosphorus. Here many appalling struggles and murders take place, but eventually Sherlock, after having had the whole contents of a revolver emptied into his prompt side, car hole, jumps up and confounds his enemies, and is seen, at the end, perched with the heroine upon a piece of masonry up in the flies, the whole place having been blown into atoms.

Although, as I have shown, this audacious sketch in no sense resembles Gillette's Sherlock Holmes drama, yet it was contended that, in any case, Lawson had no right to use the title. The court, however, refused to grant the injunction asked for, and merely ordered Lawson, pending a probable trial, to announce in all advertisements that his Sherlock Holmes is no wise connected with the Lyceum play. This Lawson did yesterday, but in such fashion that he has contrived to gain pro tem. a bigger advertisement than ever.

In the meantime yet another Sherlock Holmes has bobbed up on the variety stage this week. This one is called The Great Detective, and is by an actor named Roy Redgrave, who, although by no means touching any dialogue or episode in the Lyceum play, vividly guesses Sherlock as the chief character, which he plays himself. In this one-act drama—played at the quaintly advertising Belmont's theatre, Shelter's Walk—the story being Belmont's theatre, Shelter's Walk—the story being based upon our latest big bank-fraud case, and is based upon our latest big bank-fraud case, in which Pugilist Dick Burge and sundry other well-known folk are alleged to be implicated, together with the bank clerk named Goddin. Redgrave works in a character named Goldie, whom the principal villain lures on to check-forging and other stake, and is about to cremate him beneath, when good old Sherlock bobs up from Shylock, as harmless and necessary. Always, Shylock, as harmless and necessary. Always, provided that the sketchists do not filch other people's ideas, or infringe dramatic or literary copyrights. When they act thusly, or, alas, they sometimes do, then, I say, out on them! Or down upon them; whichever you like.

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FRANK E. CAMP, LEADING MAN

COLUMBIA THEATRE STOCK, BROOKLYN. . . . .

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"Frank E. Camp was a picturesque and manly Romeo, and recited Shakespeare's blank verse in a manner that, without destroying its rythmical beauties, developed its meaning so that even the dullest could grasp it. His scenes with Miss Bergere were delightful demonstrations of excellent acting and splendid elocution."—*Daily American.*

"Frank E. Camp, as Romeo, showed that he was a capable actor. He was sincere in his work and won the praise of the audience."—*Brooklyn Daily Eagle.*

ARISTOCRACY.—"Jefferson Stockton was ably taken by Frank E. Camp, whose portrayal of the leading role is very clever."—*Brooklyn Times.*

"Frank E Camp, who took the part of Jefferson Stockton, a typical American millionaire, made a distinctly good impression with his strong and finished acting."—*Daily Standard Union.*

"Mr. Camp, a most clever actor, made an earnest and vigorous Stockton."—*Brooklyn Daily Eagle.*

"Frank E. Camp, who played Stockton, was capital. He was forceful, easy and natural."—*Brooklyn Citizen.*

DANITEN.—"Frank E. Camp as Sandy, played the part of the rough and ready miner well."—*Brooklyn Citizen.*

"Sandy was vigorously played by Frank E. Camp, who is rapidly becoming a strong favorite with the Columbia patrons."—*Brooklyn Times.*

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Route Western Company—Muscatine, Ia., Jan. 28; Monmouth Ill., 29; Pekin, 30; Peoria, 31; Bloomington, Feb. 1; St. Louis, No., 3-8.
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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern): Merle H. Norton, prop.; S. E. Lesher, mgr.): Morgantown, W. Va., Jan. 29, Weston 30, West Union 31, Parkersburg Feb. 1, Marietta, O., 3, Pomeroy 4, Pt. Pleasant, W. Va., 5, Gallipolis, O., 6, Athens 7, Wellston 8.

A BREEZY TIME (Western): Merle H. Norton: Joe G. Browne, mgr.): Joplin, Mo., Jan. 26, Miami, I. T., 29, Vinita 30, Muskogee Feb. 1.

A BUNCH OF KEYS (Guy Bolmer, mgr.): McConnellsville, O., Jan. 28, New Martinsville, W. Va., 29, Sistersville 30, Waynesburg, Pa., 31, Washington, Feb. 1.

A CAVALIER OF FRANCE (Gilmore Brothers, mgrs.): Fort Dodge, Ia., Feb. 4, Storm Lake 5, Sac City 6, St. Johns 7, Flint 8, Jackson 10, Coldwater 11, Sturgis 12.

A DAY AND A NIGHT (Grandstreet and Curtis, mgrs.): Goshen, Ind., Jan. 29, Wabash 30, Hibbert 31, Marion Feb. 1, Frankfort 3, Danville, Ill., 4, Paris 5, Terre Haute, Ind., 6, La Fayette 10, Chrisman, Ill., 11, Peoria 12, Bloomington 13, Springfield 14.

A DOMESTIC HEART (Gaston H. Bowers, mgr.): Fresno, Kas., Jan. 29, Ida 30, Ottawa 31, Emporia 32, Yates Center Feb. 1.

A JOLLY AMERICAN TRAMP (H. D. Hewgill, mgr.): Lowell, Mass., Jan. 27-29, Rockland, Me., 30, Troy 31, Bangor Feb. 1, Augusta 3, Lewiston 4, Waterville 5, Conn., 6, New Haven 7-8.

A LOST HEART (Chas. A. Hewitt): Tetonia, Mo., Jan. 29, Clinton 30, Sedalia 31, Johnson City 32, Nevada Feb. 1, Ft. Scott, Kas., 3, Iola 4, Chanute 5, Parsons 6, Coffeyville 7, Caldwell 8, Guthrie, O., 9, Enid 11.

A MERRY CHASE (Lyman Howe): Rich Hill, Mo., Jan. 28, Warrensburg 29, Pleasant Hill 30, Odessa Feb. 1, Hamilton 3, Cameron 4, Maryville 5, Forest City 6, Rockport 7, Craig 8, Oregon 9, Albia 10, Kenosha 11, Washington 12, Muscatine 13, Iowa City 14, Marion 15.

A RAGGED HERO (Richards and Pledger, mgrs.): Cincinnati, O., Jan. 26-Feb. 1, Chicago, Ill., 2-4.

A ROMANCE OF COCOS HOLLOW (C. S. Callahan, mgr.): St. Joseph, Mo., Jan. 26-28, Falls City 29, Humboldt, Neb., Jan. 30, Tecumseh Feb. 1, Omaha 2-4, Red Oak, Ia., 5, Red Mixed 6-8, Plattsmouth 9, Nebraska City 10.

A STRANGER IN A STRANGE LAND: Lowell, Mass., Jan. 29-Feb. 1, Cleveland, O., 2-4, Detroit, Mich., 5-8.

A SUPPRESSED TRAMP (Elmer Walters): Cincinnati, O., Jan. 26-Feb. 1, Battle Creek, Mich., 6, Grand Rapids 7-8.

A TEXAS STEER (Richard Stevens, mgr.): Rockford, Ill., Jan. 29, Monmouth 30, Burlington, Ia., 31, Quincy, Ill., Feb. 1, Keokuk 2, Hannibal 3, Macon City, Mo., 4, Kansas City 5-8.

ACROSS THE PACIFIC (Henry Clay Barnes): Philadelphia, Pa., Jan. 27-Feb. 1, Pittsburg 2-4, Buffalo, N. Y., 5-8.

ADAMS, WAYNE: Philadelphia, Pa., Jan. 20-Feb. 1.

ALCAZAR BURLESQUE (Hathaway and Thiell, mgrs.): San Francisco, Cal., Jan. 26, indefinite.

ALDRICH, CHARLES (Arthur J. Wood, mgr.): Janesville, Wis., Jan. 29, Waukesha, Ill., 30, Batavia 31, Hinsdale Feb. 1.

ALEXANDER, LYLA (Ladder and Co., mgrs.): Los Angeles, Cal., Jan. 26, indefinite.

ALL THE WAY FROM MEMPHIS (William Russell): W. A. Brady, mgr.): South Norwalk, Conn., Feb. 1, Bridgeport 2, N. Y. A. Gallery 3-5, Bridgeton 10, Salem City 11, 12, Norristown, Pa., 13, Lancaster 14, 15.

ALL ABOARD (A. Q. Seaman, mgr.): Frankfort, Ky., Jan. 29, Shelbyville 30, Louisville 31-Feb. 2.

ALL OF A BUFFALO (Gus Hill, mgr.): Washington, D. C., Jan. 26-Feb. 1.

ALMEDA (Cora La Shelle and Fred B. Hamilton, mgrs.): Memphis, Tenn., Jan. 26, Chattanooga 28, Knoxville, Tenn., Jan. 29, Athens Feb. 1, Augusta 3, Columbia, S. C., 4, Savannah, Ga., 5, Macon 7, Columbus, Ga., 8, Selma 10, Montgomery 11, Birmingham, Ala., 12.

ALVIENE, CHARLES (Whitney and Lawrence, mgrs.): Bridgeport, Conn., Jan. 27-29, New Haven 30-Feb. 1.

AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Hancock, Mich., Jan. 29-Feb. 1, Duluth, Minn., 2-4, Ashland 5.

AT VALLEY FORGE (Baker and Hunt): Portland, Me., Jan. 27-29.

AT VALLEY FORGE (J. E. Lester, mgr.): Dayton, O., Jan. 26, Cincinnati 27, Zanesville 28, Middletown 29, Hamilton 30, Cleveland Feb. 1, Canton 2, Akron 3, Youngstown 4, Sharon, Pa., 5, Alliance, O., 6.

AUBREY STOCK (Hirschfeld Bros., mgrs.): New Orleans, La., indefinite.

AUFF, JOSEPHA (W. A. Gramhill, mgr.): Stafford, Kas., Jan. 29, Pratt 30, Hutchinson 31, McPherson Feb. 1, Ellsworth 3, Salina 4, Concordia 5, Wellington 6, Caldwell 7, Geuda Springs 8, Winfield 10.

AUSTIN, MINNIE (Captain Jinks of the Horse Marines): Birmingham, Ala., Jan. 29, Macon, Ga., 30.

BALLOU, KYRLE (Ladder and Co., mgrs.): New York city Jan. 27, indefinite.

BALLOU STOCK (Wesley Ganby Ballou, mgr.): Ft. Wayne, Ind., Oct. 14, indefinite.

BAND HERO: Pittsburg, Pa., Jan. 19-Feb. 4.

BARLOW, HOWARD (H. H. Harris, mgr.): New York city Jan. 27, indefinite.

BARLOW STOCK (Charles E. Blaney, mgr.): Brooklyn, N. Y., Jan. 27, indefinite.

BARLOW STOCK: Nashville, Tenn., Jan. 20—indefinite.

BROWN'S IN TOWN (Frank Rosenow, mgr.): Pittsburg, Pa., Jan. 26, Burlington, Vt., 28, Rochester, N. Y., Jan. 29, Buffalo Feb. 1, Rochester 2, Utica 3, Albany 4, Troy 5, Keene, N. H., 6, Haverhill, Mass., 7, Manchester, N. H., 8.

BURGESS, NEIL (The County Fair): W. A. Brower, mgr.): Dunkirk, N. Y., Jan. 28, Erie, Pa., 29, Warren, O., 30, Akron 31, Lima Feb. 1, Ft. Wayne, Ind., 2, Valparaiso 3, Janesville, Wis., 4, Rockford, Ill., 5, Freeport 6, Green Bay, Wis., 7, Oshkosh 8.

CAMPBELL, MRS. PATRICK (Ladder and Co., mgrs.): New York city Jan. 27-Feb. 1, Brooklyn, 2-8.

CARLETON, HAL (David Belasco, mgr.): New York city Jan. 27, indefinite.

CARLISLE, WILLIAM (Charles Frohman, mgr.): Brooklyn, N. Y., Feb. 3-8, Jersey City, N. J., 10-15.

CARLTON, CHARLES (Chas. E. Blaney, mgr.): Brooklyn, N. Y., Jan. 27, indefinite.

CARLTON THEATRE STOCK (Greenwall Circuit, mgrs.): Brooklyn, N. Y., Jan. 27, indefinite.

CARTER, E. E. (Chas. Frohman, mgr.): Boston, Mass., Jan. 27, indefinite.

CARTER, THOMAS (Stanley Crandall, mgr.): Chicago, Ill., Jan. 26, indefinite.

CASTLE SQUARE STOCK (Stanley Crandall, mgr.): Philadelphia, Pa., Jan. 27-Feb. 1, New York city 2-8.

CHAMBERS OF PARIS (Whitefield Bros.): J. H. Hurley, mgr.): Brooklyn, N. Y., Feb. 3-8, Jersey City, N. J., 10-15.

CHANGE OF HEART (New York city Feb. 3—indefinite).

CHASE, ELMER (Willis Bullup, mgr.): Rapid City, S. D., Jan. 29.

CHASE, LEW (Al. Reeves, mgr.): Boston, Ind., Jan. 29, Hammond 30, Crown Point 31, Goshen Feb. 1, Elkhart 2, Kendallville 3, Auburn 4, Decatur 5, Portland 6, Bluffton 7, Huntington 8, Wabash 10, Peru 11, Logansport 12, Kokomo 13, Frankfort 14, Lafayette 15.

CHASE, WILLIAM (Arthur C. Aiston, mgr.): Ishpeming, Mich., Jan. 29, Negaunee 30, Marquette 31, Calumet Feb. 1, Houghton 2, Hancock 3, Ironwood 4, Rhinelander, Wis., 5, Antigo 6, Appleton 7, Oshkosh 8, Fond du Lac 10, Watertown 11, Janesville 12, Beloit 13, Rockford, Ill., 14, Freeport 15.

CHASE-LISTER (Northern): Glenn F. Chase, mgr.): Sioux Falls, S. D., Jan. 29-Feb. 1.

CHESTER, ALMA (John T. Shannon, mgr.): Gloversville, Mass., Jan. 27-Feb. 1, Norwich 3-5, Haverhill 6-8, Lowell 10-15.

CHRIST, GUS: Mt. Carmel, Pa., Jan. 27-29, Ashland 30-Feb. 1.

COLUMBIA COMEDY, MORRISON'S (Charles J. Morrison, mgr.): Burlington, Kas., Jan. 27-Feb. 1.

CONROY, MACK AND EDWARDS (Charles F. Edwards, mgr.): Wellsburg, W. Va., Jan. 27-29, Steubenville, O., 30-Feb. 1, Monongahela City 3-5, Connellsville 6, Uniontown 7, Greensburg 8.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Bellaire, Jan. 20-26, North Adams 27-Feb. 1, Pittsfield 2-8, Oneonta 10-15.

CRIMMINS' COMEDIANS (Thomas C. Dyer, mgr.): Washington, Pa., Jan. 27-Feb. 1, Toronto, O., 3-8.

CURTISS COMEDY (S. M. Curtiss, mgr.): Austin, Tex., Jan. 27-Feb. 1, San Antonio 2-Feb. 8.

CURTIS DRAMATIC (C. H. Curtis, mgr.): Perry, Ok., Jan. 29-30, Guthrie 31-Feb. 1, Orlando 3, Cushing 4, Drumright 5, Okmulgee 6, Muskogee 7-8.

DAVIDSON STOCK (A. B. Davidson, mgr.): Aurora, Ill., Jan. 27-Feb. 1, Goshen, Ind., 3-8, Ft. Wayne 10-15.

DE LEON'S COMEDIANS (T. H. Montgomery, mgr.): Monroe, La., Jan. 27-Feb. 1.

DEONDO, WM. AND BROTHER: Lebanon, Ind., Jan. 27, Brazil 28, Terre Haute 29, Washington 30, Vincennes 31, Mount Vernon Feb. 1.

DE YORK PUDRA: Manchester, Ia., Jan. 27-Feb. 1, Cedar Falls 2-5, Hampton 17-22.

DILGER-CORNELL: Milton, Pa., Jan. 28-Feb. 2, Minersville 3-8.

DODGE, SANFORD: Rapid City, S. D., Jan. 29.

D'ORMOND-FULLER STOCK (T. Leo Hallett, mgr.): Wichita, Kas.—indefinite.

DUFFEE, HYDE (DeFaye and Gilder, mgrs.): Lorain, O., Jan. 27-Feb. 1.

ECLIPSE STOCK (Lloyd and Gaston): Monroe, La., Jan. 27, St. Hyacinthe 28-30.

ELTON'S COMEDIANS (H. Harris Elton, mgr.): Arcola, Ill., Jan. 27-Feb. 1.

EMPIRE STOCK: San Antonio, Tex., Sept. 29—indefinite.

ESTELLA, MARIE (Eddie Delaney, mgr.): Exeter, Neb., Jan. 30-Feb. 1, Columbus 2-5.

EWING-TAYLOR (Albert Taylor, mgr.): Gainesville, Tex., Jan. 27-Feb. 1, McKinney 2-5, Clarksville 6-7, Paris 10-15.

FAIR AND VERONEE STOCK: Leavenworth, Kas., Jan. 26-28, Lawrence 30-Feb. 1, Atchison 2-5.

FAIRBANK THEATRE (Fred M. Sackett, mgr.): Albany, Mich., Jan. 27-29, Eaton Rapids 30-Feb. 1.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Huron, Dak., Jan. 27-Feb. 1, Greenville 2.

FISHER'S COMEDIANS (Dick Fisher, mgr.; Harry Robb, mgr.): Port Jervis, N. Y., Jan. 27-Feb. 1, Burlington, N. J., 3-8, Quincy, Ill., 10-15.

FRANKLIN STOCK (E. D. Davenport, mgr.): Carondelet, Mo., Jan. 27-Feb. 1.

FRANKLIN STOCK (A. H. Dexter, mgr.): Shenandoah, Pa., Jan. 27-29, Lebanon 30-Feb. 1, Bethlehem 3-5, Johnstown 10-15.

GARRICK THEATRE: Shenandoah, Ga., Jan. 27-31, Cartersville 3-5, Morristown 10-15.

GERSHEY-HERBERTSLEB (Eastern): Pittston, Pa., Jan. 27-Feb. 1, Easton 3-5, Morristown 17-22.

GORMAN AND FORD STOCK: Whitehall, N. Y., Jan. 27-Feb. 1, Shady Hill 3-5, Hudson 10-15.

HARCOURT COMEDY (W. E. Hill, mgr.): Haverhill, Mass., Jan. 27-Feb. 1, Northampton 3-5, Stamford, Conn., 10-15.

HART-MILLER: Arlington, O., Jan. 27-29.

HAYWARD, GRACE (Otis Verne, mgr.): Vincennes, Ind., Jan. 27-Feb. 1, Shawneetown, Ill., 3-5.

HELLMAN, HATTIE: Mahanoy City, Pa., Jan. 27-29, Pottsville 30-Feb. 1, Reading 3-5, Easton, N. Y., 10-15.

HERRELL, HARRY: Fort Worth, Tex., Jan. 27-Feb. 1, Dallas 2-8, Corsicana 10-15.

HOLDEN, WILLIAM (Frank Lenz, mgr.): Brooklyn, N. Y., Jan. 27-Feb. 1.

HOLLAND, CHARLES (Chas. Dunn's Famous Pictures): N. Y., Jan. 26, 27.

GEORGE, GRACE (W. A. Brady, mgr.): Buffalo, N. Y., Jan. 27-29, Rochester 30, Utica 31, Syracuse Feb. 1, Geneva 2, Auburn 3, Elmira 4, Binghamton 5, Williamsport, Pa., 6, Scranton 7, Wilkesbarre 8, Utica 9, Syracuse 10, Rochester 11, Buffalo 12.

GOLDEN, RICHARD (Old 3rd Ward): Wm. Henry Rhodes, mgr.): Los Angeles, Cal., Jan. 26-Feb. 1, Fresno 3, Bakersfield 4, Fresno 5, Stockton 6, Oakland 7-8, Sacramento 9, Woodland 10, Chico 11, Willows 12, Redding 13, Newport News, Va., 15, Norfolk 16, Richmond 17.

GOODWIN, J. C. AND MAXINE ELLIOTT: New Haven, Conn., Jan. 29, Northampton, Mass., 30, Springfield 31, Hartford Conn., 32, Worcester Feb. 1, Providence, R. I., 2-5, Boston 6-15, Newport News, Va., 18, Norfolk 19, Richmond 20.

GOULD, EDWARD (Lucius Gilson): W. M. Wildman, mgr.): Fort Scott, Kas., Jan. 27, Humboldt 28, Iola 29, Chanute 30, Parsons 31, Coffeyville Feb. 1.

GRIFFITH, ZITELLA (Eastern): Theatrical Circuit: Oil City, Pa., Jan. 27, Titusville 28, Meadville 29, Corry 30, Erie 31, Conneaut, O., Feb. 1, Ashtabula 2, Painesville 3, Cleveland 4-8.

HAGER, HARRY (Richard Burney, mgr.): Portland, Me., Jan. 27-29.

HAMILTON, GUS AND KING, C. G. (Shadows of Sin: C. Gerard Hamilton, mgr.): New Castle, Ind., Jan. 29, Greenfield 30, Kokomo 31, Peru Feb. 1.

HAMILTON, CHARLES E. (Dunbar and Emerson, mgrs.): Lowell, Mass., Jan. 29, Grand Island 30, Kearney 31, Hastings Feb. 1.

HARFORD AND BAKER (Edwin Stanford, mgr.): Williamsport, Pa., Jan. 27-29, Scranton 30, Wilkesbarre 31, Pittston Feb. 1, Hazleton 3, Mauch Chunk 4, Bethlehem 5, Easton 6, Allentown 7, Reading 8.

HARRIS, HARRY (Geo. Tyler, mgr.): Charleston, S. C., Jan. 27-29, Columbia 30, Augusta, Ga., 31, Macon Feb. 1, Atlanta 2-4, Memphis, Tenn., 5-8, Nashville 9-11, Louisville, Ky., 12-15.

HARRIS, HARRY (Geo. Tyler, mgr.): Cleveland, O., Jan. 27-Feb. 1, Columbus 2-4, Toledo 5-8, Cincinnati 9-15.

HARTY HOOLIGAN (Gus Hill): Al. Reeves, mgr.): Cleveland, O., Jan. 27-Feb. 1, Columbus 2-4, Toledo 5-8, Cincinnati 9-15, Pittsburg, Pa., 16-22.

HARNED, VIRGINIA: Springfield, Mass., Jan. 31, Hartford, Conn., Feb. 1.

HAWLEY, PERCY, STOCK: Baltimore, Md., Dec. 30, indefinite.

HAWTREY, CHARLES: New York city Oct. 7—indefinite.

HEMAH STRAUSS (Gaston): James Shackford, mgr.): Cumberland, Md., Jan. 27-29, Hagerstown 30, Frederick 31, Hanover Feb. 1.

HUNTING AND HAWORTH (William Dorr, mgr.): Texas Arte, Jan. 27, Mexia 28, Hearne 29, Bryan 30, El Paso, Jan. 31, Feb 1, San Antonio 3, Austin 4, Belton 5, Galveston 6, Lake Charles, La., 7, Beaumont, Tex., 8, Shreveport, La., 9.

IN A WOMAN'S POWER (H. C. Hoyle, mgr.): Hamilton, Can., Jan. 29, Kingston 30, Ottawa 31, 32.

IRVING, HENRY, AND ELLEN TERRY: Detroit, Mich., Jan. 27-Feb. 1, Buffalo 3-5, N. Y., 6-8.

IRWIN, MAX: Rochester, N. Y., Feb. 1.

JANSEN, JOSEPHINE (Captain H. Collins, mgr.): Lebanon, Ky., Jan. 29, Hardinsburg 30, Brandenburg 31, Feb. 1, Cloverport 2, Hawesville 3, Owensboro 4, Evansville, Ind., 5-8.

JESS OF THE BAR S RANCH (Adam Anderson, mgr.): Hamilton, O., Jan. 29, Wheeling, W. Va., Jan. 30, Steubenville, O., 31, Washington, Pa., Feb. 1, Mansfield, O., 2, Bellaire 3, Cambridge 4, Barnesville 5, Zanesville 6, Newark 7, Pittsburg, Pa., 8-15, Parkersburg, W. Va., 16, Charleston 17, Gratton 18, Huntington 19, Pomeroy 20.

JOSHUA SIMPKINS: Coudelle, S. C., Jan. 28, Tipton 29.

KARROLL, DOT (J. C. Webb, mgr.): Pottsgrove, Pa., Jan. 27-29, Mauch Chunk 30-Feb. 1, Shenandoah 3-5.

KEENAN, FRANK (Sol. Stevens, mgr.): New York city Jan. 27, indefinite.

KIDDER, KATHRYN (George H. Brennan, mgr.): Vicksburg, Miss., Jan. 27, Natchez 28, Baton Rouge, La., 29, Jackson, Miss., 30.

KING OF THE OPIUM RING: St. Thomas, Can., Jan. 29, London 30, Woodstock 31, St. Catharines Feb. 1, Hamilton 2-5, Toronto 6-8.

LITTLE TRIXIE (Goldsmith and White, mgrs.): Tyrone, Pa., Jan. 29, Lewistown Feb. 1.

LOST IN THE DESERT: Pullman, Ill., Jan. 26, Englewood 27, Hegewisch 28, Hammond 29, Janesville 31, Belvidere Feb. 1, Chicago 2-10.

LOST RIVER: Ft. Fuel, Minn., Jan. 29-Feb. 1.

LOVETT, LANE (Eastern): W. A. Brady, mgr.): Brockton, Mass., Jan. 27-29, Taunton 30, New Bedford 31, Feb. 1.

McFADDEN'S ROW OF FLATS: Pittsburg, Pa., Jan. 26-Feb. 1, Philadelphia 2-8, Brooklyn, N. Y., 10-15.

McLEAN AND PYLE: Memphis, Tenn., Jan. 26, 27, Jackson, Miss., 28, Vicksburg 29, Natchez 30, Baton Rouge, La., 31, Ynaz City 32, Vicksburg Feb. 1, Meridian 2, Selma, Ala., 4, Mobile 5, Pensacola, Fla., 6, Montgomery, Ala., 7, Anniston 8, Atlanta, Ga., 10, Atlanta 11-15, Birmingham, Ala., 16, Chattanooga, Tenn., 17.

MACDONALD, MILLOURNE (F. W. Willard, mgr.): Minneapolis, Minn., Feb. 2-15, St. Paul 16-22.

MACK, ANDREW (Rich and Harris, mgrs.): Holyoke, Mass., Jan. 29.

MALONEY'S WEDDING DAY (H. H. Frazee, mgr.): Omaha, Neb., Jan. 26-Feb. 1, Council Bluffs, Ia., 2, Lincoln, Neb., 3, Leavenworth, Kas., Feb. 4, Leslie, Ark., 10, Fort Leavenworth, Kas., 11, Hannibal, Mo., 12, Jefferson 13, Marshall 14, Sedalia 15.

MARLOWE, AWARD (George R. White, mgr.): Cincinnati, O., Jan. 27-Feb. 1.

MARRIAGE OF KITTY (H. Martin Kellman, mgr.): Louisville, Ky., Jan. 26-Feb. 1.

MAUD YOUNG AND CLARA LIPMAN: Springfield, Mass., Jan. 29.

MAWHINNEY, MARY (Frank McKee, mgr.): Kansas City, Mo., Jan. 26-Feb. 1.

MAYFIELD, RICHARD (A. M. Palmer, mgr.): Richmond, Va., Jan. 29, Washington, D. C., Jan. 30-Feb. 1, Baltimore, Md., 2-8.

MAYO SPORTS (Geo. Mayo): Cleveland, O., Jan. 27-Feb. 1, Toledo 2-4, Memphis, Can., 10-15.

MAYWELL, ROBERT L. (H. W. Hoxey, mgr.): Mason City, Ia., Jan. 29, Marion 30, Columbus 31, Feb. 1, Ashland 2, Mansfield 3, Canton, O., 4, Bradford 5, Williamsport 7, Hornell 8.

MARLOWE, JULIA (G. H. Dillingham, mgr.): Chicago, Ill., Jan. 13-Feb. 8.

MASON AND MASON (Hasselquist and Curtis, mgrs.): Burlington, Ia., Jan. 29, Keokuk 30, Hannibal, Mo., 31, Jan. 1, Quincy, Ill., Feb. 2, Macomb 3, Jacksonville 4, Springfield 5, Decatur 6, Champaign 7, Danville 8, Kankakee 10, Joliet 11, Streator 12, Ottawa 13, Aurora 14, Elgin 15.

MELVILLE, ROSE (Gus Hamlin, mgr.): Hamilton, Can., Jan. 29, Kingston 30, Ottawa 31, Feb. 1, Montreal 2-8.

MILLER, HENRY: New York city Dec. 16-Feb. 1.

MILLER (Nellie Mellercy): Brooklyn, N. Y., Jan. 27-Feb. 1.

MONTE CRISTO: Bethlehem, Pa., Jan. 27-Feb. 1.

MORRISON, LEWIS: Providence, R. I., Jan. 27-Feb. 1.

MURPHY, JOSEPH: St. Louis, Mo., Jan. 26-Feb. 1, Cincinnati, O., 2, Joliet 3, Rock Island 4, Davenport 5, Canton, O., 6, Akron 7, 8.

MURPHY, TIM (Fred G. Berger, mgr.): Ketchum, Minn., Jan. 29, Wadena 30, Brainerd 31, Staples Feb. 1, Alexandria 2, Glenwood 3, Morris 4, Benson 5, Willmar 6, Litchfield 7, Hutchinson 8.

MURRAY AND MACK (Shooting the Chutes: Gilbert Mack, mgr.): Pendleton, Ore., Jan. 29, Walla Walla, Wash., 30, The Dalles, Ore., 31, Portland Feb. 1, Seattle 2-5.

MY UNCLE FROM NEW YORK (Ed M. Favor, mgr.): Spring City, U., Jan. 29, Nebraska 30, Richfield 31.

MY UNCLE FROM NEW YORK (F. A. Bowman, mgr.): Brookville, Pa., Jan. 29, Marion 30, Smithville 31, Port Wayne Feb. 1, Grayling 2.

NATHAN HALE: Peoria, Ill., Jan. 29, La Salle 30, Streator 31.

NEILL, JAMES: Seattle, Wash., Jan. 26-29, Tacoma 30, North Yakima 31, Ronald Feb. 1, Butte, Mont., 2, Anaconda 3, Great Falls 4, Helena 5, Billings 6, Livingston 7, Bozeman 8, Miles City 10, Grand Forks, N. D., 11, Crookston, Minn., 12, Grand Forks 13, Fargo 14, Jamestown 15.

NEXT DOOR (Gus Hill, mgr.): Cedar Rapids, Ia., Jan. 29, Waterloo, Ill., 30, Davenport, Ia., 31, Rock Island Feb. 1, Moline, Ill., 2, Galesburg 3, Peoria 4, Bloomington 5, Springfield 6, Decatur 7, Rock Island 8, Monmouth 9, Warren 10, Davidson 11, Mendota 12, Aurora 13, Elgin 14.

NEW YORK STOCK: Buffalo, N. Y., Jan. 27, indefinite.

OLCOTT, CHAUNCEY (Charles Schultz, mgr.): New York city Jan. 27-Feb. 15.

OLD ARKANSAW (Will F. Lindsay, mgr.): Minerva, O., Jan. 29, Hartville 30, Cable 31, Martin's Ferry Feb. 1, Wheeling 2, Wellsburg 3, Chester 4, Rockport 5, Greenville 6, Washington C. H., 10, Lancaster 11, Logan 12.

OLD GLORY (Geo. Brackbier): Will O. Wheeler, mgr.): San Francisco, Cal., Jan. 26-Feb. 1, Oakland, 2-8, Los Angeles 9, Redlands 10, Salt Lake 12-15.

ON THE BRIDGE AT TWELVE (C. H. Rooney, mgr.): New York city Jan. 27-Feb. 1.

ON THE SUWANEE RIVER: Newark, N. J., Jan. 27-Feb. 1.

OUR NEW MINISTER (George W. Barr, mgr.): Owensboro, Ky., Jan. 29, Geneva 30, Hartford 31, Hopkinsville Feb. 1, Cadiz 2, Auburn 3, Russellville 4, Bowling Green 5, Scottsville 7, Glasgow 8, Cave City 10, Hodgenville 11.

OWEN, WM.: Gonzales, Tex., Jan. 26, Lexa 28, Bethany, Mo., 29, Albany 31.

PAPA'S BABY (C. H. Kerr, mgr.): Pitcher, Ill., Jan. 29, Hawthorne 30, Carrollton 31, Galva, Ill., Feb. 1, Princeton 2, Ft. Madison, Ia., 3, Wapello 4, Burlington 5, Keokuk 6, Hannibal, Mo., 7, Washington 8, Jefferson City 9, Sedalia 10, Marshall 11, Huntsville 12, Moberly 13, Fayette 14, Columbia 15.

PAYTON COMEDY THEATRE (Cora Payton, prop. and mgr.): Brooklyn, N. Y., Jan. 27—indefinite.

PECK'S BAD BOY (Eastern): George W. Heath, mgr.): Cincinnati, O., Jan. 26-Feb. 1.

PENNSYLVANIA (C. H. Callahan, mgr.): New York city Jan. 27-Feb. 1, Canton, O., 3, New Philadelphia 4, Massillon 5, Sharon, Pa., 6, Salem, O., 7, Barberton 8, Akron 9, Bucyrus 10-12, Coshocton, N. Y., 13, Albany 14, 15.

POOR MR. RICH (H. J. Powell, mgr.): Hamden, Ia., Jan. 29, Parkersburg 30, Cedar Falls 31, Feb. 1.

PUDD'NHEAD WILSON (Shinnen Bros., mgrs.): Owensboro, Ky., Jan. 29, Evansville, Ind., 30, Washington 31, Jeffries 31, Franklin, Feb. 1, Bowling Green 2, Nashville 3, Hopkinsville 4, Anderson 5, Hartford City 6, Marion 7, Alexandria 8, Delphos, O., 10, Bucyrus 11, Easton 12.

PUT ME OFF AT BUFFALO (Fisher and Carroll: Frank Hennessy, mgr.): Boston, Mass., Jan. 27-Feb. 1.

QUO VADIS (Southern: Carpenter's): E. H. Pitchlynch, mgr.): Brandon, Miss., Jan. 29, White Castle, La., 30, Donaldsonville 31, Baton Rouge 32, St. Francisville Feb. 1, Natchez 2, Fayette 3, Port Gibson 4, Rodney 5, Crystal Springs 6, Brandon 7, Canton 8, Franklin 9, Jeanerette 8.

QUO VADIS (Western: Whitney and Kneeling: Chas. M. Hildreth, mgr.): Ft. Scott, Kas., Jan. 29, Salt Lake, U., 30, Mt. Rock Springs, Wyo., 31, Cheyenne Feb. 1, Denver, Col., 2-8, Colo. Springs 9, Pueblo 10, Trinidad 11, Las Vegas, N. M., 12, Albuquerque 13, Gallup 14, Winslow, Ariz., 15, Flagstaff 16, Williams 17, Prescott 18, Phoenix 19, Tempe 20, Florence 21, Tucson 22, Benson 23, Deming, N. M., 24, El Paso, Tex., 25, Marfa 26, Alpine 27, Del Rio 28, San Antonio 29-Mar. 1.

QUO VADIS (Eastern): Whitney and Kneeling: Chas. M. Hildreth, mgr.): Franklin, Pa., Jan. 29, Titusville 30, Oil City 31, Meadville Feb. 1, Conneaut, O., 2, Ashtabula 3, Painesville 4, Cleveland 5-8, Akron 9, Alliance 10, Youngstown 11, Sharon, Pa., 12, New Castle 13, Butler 14, Greensburg 15, Latrobe 16, Irwin 17, Monessen 18.

QUO VADIS (Western): Whitney and Kneeling: Chas. M. Hildreth, mgr.): Denver, Col., Jan. 26, Colorado Springs 27, Pueblo 28, Trinidad 29, Las Vegas, N. M., 30, Albuquerque 31, Gallup Feb. 1, Winslow, Ariz., 2, Flagstaff 3, Williams 4, Prescott 5, Phoenix 6, Tempe 7, Florence 8, Tucson 9, Benson 10, Deming, N. M., 11, El Paso, Tex., 12, Marfa 13, Alpine 14, Del Rio 15, San Antonio 16-22.

QUO VADIS (Southern): Carpenter's): E. H. Pitchlynch, mgr.): Brandon, Miss., Jan. 29, White Castle, La., 30, Donaldsonville 31, Baton Rouge 32, St. Francisville Feb. 1, Natchez 2, Fayette 3, Port Gibson 4, Rodney 5, Crystal Springs 6, Brandon 7, Canton 8, Franklin 9, Jeanerette 8.

QUO VADIS (Western): Whitney and Kneeling: Chas. M. Hildreth, mgr.): Ft. Scott, Kas., Jan. 29, Salt Lake, U., 30, Mt. Rock Springs, Wyo., 31, Cheyenne Feb. 1, Denver, Col., 2-8, Colo. Springs 9, Pueblo 10, Trinidad 11, Las Vegas, N. M., 12, Albuquerque 13, Gallup 14, Winslow, Ariz., 15, Flagstaff 16, Williams 17, Prescott 18, Phoenix 19, Tempe 20, Florence 21, Tucson 22, Benson 23, Deming, N. M., 24, El Paso, Tex., 25, Marfa 26, Alpine 27, Del Rio 28, San Antonio 29-Mar. 1.

QUO VADIS (Eastern): Whitney and Kneeling: Chas. M. Hildreth, mgr.): Franklin, Pa., Jan. 29, Titusville 30, Oil City 31, Meadville Feb. 1, Conneaut, O., 2, Ashtabula 3, Painesville 4, Cleveland 5-8, Akron 9, Alliance 10, Youngstown 11, Sharon, Pa., 12, New Castle 13, Butler 14, Greensburg 15, Latrobe 16, Irwin 17, Monessen 18.

QUO VADIS (Southern: Carpenter's): E. H. Pitchlynch, mgr.): Brandon, Miss., Jan. 29, White Castle, La., 30, Donaldsonville 31, Baton Rouge 32, St. Francisville Feb. 1, Natchez 2, Fayette 3, Port Gibson 4, Rodney 5, Crystal Springs 6, Brandon 7, Canton 8, Franklin 9, Jeanerette 8.

QUO VADIS (Western): Whitney and Kneeling: Chas. M. Hildreth, mgr.): Ft. Scott, Kas., Jan. 29, Salt Lake, U., 30, Mt. Rock Springs, Wyo., 31, Cheyenne Feb. 1, Denver, Col., 2-8, Colo. Springs 9, Pueblo 10, Trinidad 11, Las Vegas, N. M., 12, Albuquerque 13, Gallup 14, Winslow, Ariz., 15, Flagstaff 16, Williams 17, Prescott 18, Phoenix 19, Tempe 20, Florence 21, Tucson 22, Benson 23, Deming, N. M., 24, El Paso, Tex., 25, Marfa 26, Alpine 27, Del Rio 28, San Antonio 29-Mar. 1.

QUO VADIS (Eastern): Whitney and Kneeling: Chas. M. Hildreth, mgr.): Franklin, Pa., Jan. 29, Titusville 30, Oil City 31, Meadville Feb. 1, Conneaut, O., 2, Ashtabula 3, Painesville 4, Cleveland 5-8, Akron 9, Alliance 10, Youngstown 11, Sharon, Pa., 12, New Castle 13, Butler 14, Greensburg 15, Latrobe 16, Irwin 17, Monessen 18.

THE GIRL FROM MAXIM'S (Gaiety Co., mgr.): Topeka, Kas., Jan. 29, Leavenworth 30.

THE GIRL IN THE BARRACKS: Fort Dodge, Ia., Jan. 29.

THE GREAT WHITE DIAMOND: Akron, O., Jan. 29.

THE HEART OF MARYLAND (David Belasco, mgr.): Milwaukee, Wis., Jan. 26-Feb. 1, St. Paul, Minn., 2-4, Minneapolis 5-15.

THE HOTTEST COON IN DIXIE (Phil R. Miller, mgr.): St. Marys, O., Jan. 29, Marietta 30, Parkersburg, W. Va., 31, Gallipolis, O., Feb. 1.

THE IRISH PAWNBROKER (Joe W. Spears, mgr.): Oakland, Cal., Jan. 26, 28.

THE LAST SENTENCE: Columbus, O., Jan. 26-29, Delaware 30, Feb. 1, Dayton, O., 2-5, Cincinnati 6, Canal Dover 7, Akron 8.

THE LITTLE MINISTER: Washington, Pa., Jan. 29, Bellaire, O., Feb. 1, Zanesville 2, Newark 3, Chillicothe 4, Xenia 5.

THE MAN FROM MEXICO: Temple, Tex., Jan. 29, Waco 30, Hillsboro 31, Dallas 31, Ft. Worth Feb. 1, Trinidad, Col., 2, La Junta 4.

THE MAN WHO DARED (Howard Hall: Henry H. Winchell, mgr.): Jersey City, N. J., Jan. 27-Feb. 1, Brooklyn, N. Y., 2-8, New York city 10-15.

THE MINISTER'S SON (C. W. Stark, mgr.): Baton Rouge, La., Jan. 29, Port Gibson, Miss., 30, Natchez 31, Vicksburg Feb. 1, Yazoo City 2, Greenwood 3, Greenville 4, Canton 5, Yazoo City 6, Greenwood 7, Greenville 8.

THE MISSOURI GIRL (Fred Bennett, mgr.): Liberty, Mo., Jan. 29, P

HIMMELEIN'S IDEALS: Norristown, Pa., Jan. 27-Feb. 1, Lancaster 3-8, Chester 11-15.
HIMMELEIN'S IMPERIAL STOCK: Terre Haute, Ind., Jan. 27-Feb. 1, Evansville 3-8.
HOLDEN COMEDY: Clinton, Ia., Jan. 27-Feb. 1, Cedar Rapids 3-8.
HOYT'S COMEDY (H. G. Allen, mgr.): Yonkers, N. Y., Jan. 27-Feb. 1, Lorain 3-15.
HUNTLEY-HARRIS: Harrisburg, Pa., Jan. 20-Feb. 1.
IMPERIAL DRAMATIC (W. H. Workman, mgr.): Princeton, Ind., Jan. 27-Feb. 1.
IN A WOMAN'S POWER: Hamilton, Can., Jan. 28.
INTERNATION STOCK (W. C. Mack, mgr.): Ashland, Ky., Jan. 27-Feb. 1.
IRVING FRENCH (L. R. Peace, mgr.): Ft. Worth, Tex., Jan. 27-29, Dallas Feb. 2-8, Toronto 9-8.
KEMBLE COMEDY (Geo Kemble, mgr.): Toledo, Ill., Jan. 27-Feb. 1.
KENNEDY PLAYERS (C. W. Otis, mgr.): Mt. Clemens, Mich., Jan. 27-Feb. 1.
KERKHOFF-LOCKE (Ivan Kerkhoff, mgr.): Stella, Neb., Jan. 27-Feb. 1.
KETCHUM'S DRAMATIC (McGill and Shipman, mgrs.): Cambridge, O., Jan. 27-Feb. 1, Butler, Pa., 3-8, Erie 10-15.
KING DRAMATIC (Frank Lyman; W. Dashon, mgr.): Salem, Mass., Jan. 27-Feb. 1, Gloucester 3-8.
KING DRAMATIC (Lon Beasley; F. F. Clockner, mgr.): Altoona, Pa., Jan. 27-Feb. 1, East Liverpool, O., 3-8.
KING DRAMATIC (Frank Armstrong; H. C. Curtis, mgr.): Lansing, Mich., Jan. 27-Feb. 1, Ann Arbor 3-8.
KINSEY KOMEDY (Chas. W. Benney, mgr.): Pauldings, O., Jan. 27-Feb. 1.
KLARK-URBAN (H. B. Klark, mgr.): Chelsea, Mass., Feb. 3-8, Westberg 10-15.
KRAUS-TAYLOR: San Antonio, Tex., Oct. 22—indefinite.
LA PEARL'S, J. H.: Richmond, Ky., Jan. 28, Danville 29, Somerset 30, Morristown, Tenn., 31, Asheville, N. C., Feb. 1.
LESTER, WALTER, STOCK: Johnstown, Pa., Jan. 27-29, Windber 30-Feb. 1, Canonsburg 3-5, Waynesburg 6-8, McKeesport 10-15.
LYCEUM STOCK (E. G. Gross, mgr.): San Antonio, Tex., Jan. 10-Feb. 1.
McAULIFFE, JERE, STOCK: Auburn, N. Y., Jan. 27-Feb. 1, Scranton, Pa., 3-8.
McDONALD-SCOTT: Natchitoches, La., Jan. 27-Feb. 1.
McDOUGALL-LA VANT (W. H. McDougall, mgr.): Athens, Ill., Jan. 27-29, Petersburg 30-Feb. 1.
MADDERN'S MERRY MAKERS: Great Bend, Kan., Jan. 30-Feb. 1, Lyons 3-5.
MARKS BROTHERS (Tom Marks, mgr.): Adrian, Mich., Jan. 27-Feb. 1, Kalamazoo 10-15.
MARKS BROTHERS (R. W. Marks, mgr.): Binghamton, N. Y., Jan. 27-Feb. 1.
MATHES, CLARA: Vancouver, B. C., Jan. 27-Feb. 2.
MOREY STOCK: Denison, Tex., Jan. 27-Feb. 1.
MORRISON COMEDY (Arthur Denver, mgr.): Yonkers, N. Y., Jan. 27-Feb. 1, Meriden, Conn., 3-8, Newport, R. I., 10-15.
MURRAY AND MACKEY (John J. Murray, mgr.): Corning, N. Y., Jan. 27-Feb. 1.
MYERS, IRENE: (Will H. Myers, mgr.): Reading, Pa., Jan. 27-31.
NINA REPERTOIRE (No. 1; Harry Bruns, mgr.): Wellsville, N. Y., Jan. 27-Feb. 1, Waterloo 3-5, Seneca Falls 6-8, Brockport 10-12, Albion 13-15.
NYE, TOM FRANKLIN: Manistique, Mich., Jan. 27-Feb. 1.
PAIGE, MABEL (Carl Brehm, mgr.): Atlanta, Ga., Jan. 27-Feb. 1, Greenville, S. C., 3-8, Montgomery, Ala., 10-15.
PAN-AMERICAN COMEDIANS (Jas. H. Keat, mgr.): Nashua, N. H., Jan. 28, Exeter 29.
PAYTON'S, CORSE, COMEDY (J. S. Macauley, mgr.): Paterson, N. J., Jan. 20-Feb. 1, Newburg 3-8, Trenton 10-15.
PAYTON'S, CORSE, STOCK (David J. Ramage, mgr.): Fitchburg, Mass., Jan. 27-Feb. 1, Lawrence 3-8.
PAYTON SISTERS COMEDY: Cape Girardeau, Mo., Jan. 27-Feb. 1, Poplar Bluff 3, Jonesboro, Ark., 4, West Plains, Mo., 5, Joplin 6-8.
PEOPLE'S PLAYERS: Fox Lake, Wis., Jan. 27-29, Beaver Dam 30-Feb. 1.
PERRY, O'DELL, AND DEE'S COMEDIANS (Nate Fenton, mgr.): Elmira, N. Y., Jan. 27-Feb. 1, Shamokin, Pa., 3-8, Mt. Carmel 10-15.
PHELAN STOCK (E. V. Phelan, mgr.): New London, Conn., Jan. 20-Feb. 1, Woonsocket, R. I., 3-8.
POWERS, GEORGE A. (A. T. Coleman, mgr.): Huntington, Can., Jan. 30.
ROGERS STOCK (W. N. Rogers, mgr.): San Antonio, Tex., Sept. 16—indefinite.
ROWE-KING STOCK: Lawrence, Mass., Jan. 27-Feb. 1, Westerly, R. I., 3-8.
RUBLE THEATRE: Eureka, Cal., Jan. 19-Feb. 8.
RUSH, ASHLEY (Ashley Rush, mgr.): Clarksville, Tex., Jan. 27-Feb. 1, Jefferson 3-8, Marshall 10-15.
RYAN, DANIEL: Lawrence, Mass., Jan. 27-Feb. 1, Bangor, Me., 3-8, Portland 10-15.
SCHILLER STOCK (E. A. Schiller, mgr.): Wheeling, W. Va., Jan. 27-Feb. 1, Huntington 3-8, E. Liverpool, O., 10-15.
SELDON-STETSON: Sharpsville, Pa., Jan. 27-Feb. 1.
SHANNON, HARRY: Chicago, Ill., Jan. 26-Feb. 1, Fort Madison, Ia., 2, Pittsfield, Ill., 3-8, Hannibal, Mo., 6-8, Boonville 10-16.
SHEA, THOS. E.: Canton, O., Jan. 27-Feb. 1, Youngstown 3-8, Harrisburg, Pa., 10-15.
SHOONER DRAMATIC (F. E. and Allis; W. Dick Harrison, mgr.): Lake City, Fla., Jan. 27-Feb. 1.
STANDARD THEATRE (Sterton and Currier, mgrs.): Woodfield, O., Jan. 27-29.
STUTZ NEW YORK THEATRE: Escanaba, Mich., Jan. 27-Feb. 1, Manistique 3-8, Sault Ste. Marie 10-15.
TRAVERSE-VALE PLAYERS: Chicago, Ill., Jan. 22—indefinite.
VALLAMONT STOCK (J. A. Brosius and Co., mgrs.): Hornellsville, N. Y., Jan. 27-Feb. 1, Corning 3-8.
VAN DYKE AND EATON (C. Mack, mgr.): Johnstown, Pa., Jan. 30-Feb. 2.
WAITE COMEDY (Simon Nahm, mgr.): Carbondale, Pa., Jan. 27-Feb. 1, Mahanoy City 3-8, Shenandoah 10-15.
WARNER COMEDY (Ben R. Warner, mgr.): Wichita, Kan., Jan. 6-Feb. 1.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Watsonville, Cal., Jan. 27-Feb. 2, Salina 3-8, Monterey 10-16.
WILLIAMS STOCK (Tucker and Williams, mgrs.): Jeannette, Pa., Jan. 27-29, McKeesport 30-Feb. 1.
WILLS BROTHERS: Oswego, N. Y., Jan. 27-29, Fulton 30-Feb. 2.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Kansas City, Mo., Sept. 23—indefinite.
AUSTRALIAN JUVENILE OPERA (Pollard's; Shipman Bros., mgrs.): Spokane, Wash., Jan. 27-29, Butte, Mont., 30, 31, Great Falls Feb. 3, 4, Butte 5-8, Anaconda 10, 11, Pocatello, Ida., 13, Logan, U., 14, 15.
BLACK PATTI'S TROUBADOURS (Voelchel and Nolan, mgrs.): Grass Valley, Cal., Jan. 28, Virginia City, Nev., 29, Reno 30, Ogden, U., Feb. 1, Salt Lake 2-4, Park City 6, Provo 7, Leadville, Col., 9, Salida 10, Cripple Creek 11, Canon City 12, Florence 13, Pueblo 14, Colorado Springs 15.
CASTLE SQUARE OPERA: Chicago, Ill., Dec. 22—indefinite.
COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Pawtucket, R. I., Feb. 3-8.
DANIELS, FRANK: Cincinnati, O., Jan. 27-Feb. 1.
FIDDLE-DEE-DEE: Montreal, Can., Jan. 27-Feb. 1.
FLORODORA (Fisher and Ryley, mgrs.): Baltimore, Md., Jan. 27-Feb. 1.
FLORODORA: New York city Jan. 27—indefinite.
GLASER, LULU (Dolly Varden; F. C. Whitney, mgr.): New York city Jan. 27—indefinite.
GRAU GRAND OPERA (Maurice Grau, mgr.): New York city Dec. 23—indefinite.
GRAU, JULES, OPERA: Austin, Tex., Jan. 27-29, Galveston 30-Feb. 1, Houston 2, Beaumont 4, 5, Houston 6-8, Shreveport, La., 10, Natchez, Miss., 13, Vicksburg 14, 15.
HELD ANNA: New York city Oct. 14-Feb. 15.
KING DODO (Eastern; Henry W. Savage, mgr.): Washington, D. C., Jan. 27-Feb. 1.
KING DODO (Western; Henry W. Savage, mgr.): Huntington, W. Va., Jan. 28, Frankfort, Ky., 29, Lexington 30, Paris 31.
METROPOLITAN ENGLISH COMIC OPERA: New Orleans, La.—indefinite.
MISS BOB WHITE: New Orleans, La., Jan. 27-Feb. 1.
MORA, AMALIA, OPERA: Minneapolis, Minn., Jan. 26-Feb. 1, St. Paul 2-8.
MY ANTOINETTE: Boston, Mass., Jan. 13—indefinite.
SAN TOY: Montreal Can., Jan. 27-Feb. 1.
THE BOSTONIANS (Barnabee and McDonald, mgrs.): New York city Jan. 27—indefinite.
THE BURGOMASTER (Western; E. D. Sellman, mgr.): Fort Dodge, Ia., Jan. 28, Sioux City 29, Des Moines 30, Omaha, Neb., 31-Feb. 1, Kansas City, Mo., 2-8.
THE DEVIL'S AUCTION (Chas. H. Yale's): Cedar Rapids, Ia., Jan. 31, Dubuque Feb. 1.
THE EVIL EYE (Yale and Ellis, mgrs.): Selma, Ala., Jan. 28, Montgomery 29, Pensacola, Fla., 30, Mobile, 31, Biloxi, Miss., Feb. 1, New Orleans, La., 2-8.
THE EXPLORERS: Boston, Mass., Jan. 20-Feb. 1.
THE HALL OF FAME: New York city Jan. 30—indefinite.
THE LIBERTY BELLES: Newark, N. J., Jan. 27-Feb. 1.
THE MESSENGER BOY (Sinun and Simpson, mgrs.): Rochester, N. Y., Jan. 28, Buffalo 30-Feb. 1.
THE NIGHT OF THE FOURTH: Detroit, Mich., Jan. 26-Feb. 1.
THE PRINCESS CHIC (Kirke La Shelle, mgr.): San Francisco, Cal., Jan. 20-Feb. 2, San Diego 4, Riverside 5, Los Angeles 6-8, Fresno 10, Oakland 11, 12, San Jose 13, Stockton 14, Sacramento 15.
THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—indefinite.
THE TELEPHONE GIRL (J. J. Rosenthal, mgr.): Cincinnati, O., Jan. 26-Feb. 1.
THE TELEPHONE GIRL: Canton, Ill., Jan. 28, Bloomington 29, Lincoln 30, Springfield Feb. 1.
THE TORREADOR (Francis Wilson): New York city Jan. 6—indefinite.

VARIETY.

AMERICAN BURLESQUERS: Newark, N. J., Jan. 27-Feb. 1.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): New York city Jan. 27-Feb. 1.
BLUE RIBBONS (E. V. Gordon, mgr.): Cincinnati, O., Jan. 20-Feb. 1, Cleveland 3-8, Philadelphia, Pa., 10-15.
BRYANT, HARRY, BURLESQUERS: Paterson, N. J., Feb. 1.
CITY CLUB (Phil Fisher, mgr.): New York city Jan. 27-Feb. 1, Boston, Mass., 3-8.
CITY SPORTS (Phil Sheridan, mgr.): New York city Jan. 27-Feb. 1.
CLARK'S NEW ROYALS (F. S. Clark, mgr.): Hartford, Conn., Jan. 27-Feb. 1, New York city 3-15.
COONTOWN FOUR HUNDRED (Jas. L. Gaudall, mgr.): Woodstown, N. J., Feb. 1, Doylestown 4, Bethlehem 5, Haven 6, Frackville 6, Girardville 7, Ashland 8.
CORBETT, YOUNG (John S. Burke, mgr.): Pittsburg, Pa., Jan. 27-Feb. 1, Buffalo, N. Y., 3-8, Detroit, Mich., 9-15.
DAINTY DUCHESS (L. Lawrence Weber, mgr.): Worcester, Mass., Jan. 27-Feb. 1, Springfield 3-5, Philadelphia, Pa., 10-15.
DEWEY EXTRAVAGANZA: Minneapolis, Minn., Jan. 27-Feb. 1.
EMPIRE SHOW: New York city Jan. 27-Feb. 1.
GAY MORNING GLORIES: Washington, D. C., Jan. 27-Feb. 1.
HILL, ROSE, ENGLISH FOLLY (Hice and Barton, mgrs.): Milwaukee, Wis., Jan. 27-Feb. 1.
HOWARD, MAY (A. D. Cameron, mgr.): Grand Rapids, Mich., Jan. 27-Feb. 1.
HYDE'S COMEDIANS: Baltimore, Md., Jan. 27-Feb. 1, Pittsburg, Pa., 3-8, Cincinnati, O., 10-15.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Boston, N. Y., Jan. 28, Chester, Pa., 29, Scranton 30-Feb. 1, Paterson, N. J., 3-8.
IRWIN'S MAJESTIC BURLESQUERS: Indianapolis, Ind., Jan. 27-Feb. 1.
JACK'S, SAM, T., OWN: St. Paul, Minn., Jan. 26-Feb. 1.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Baltimore, Md., Jan. 27-Feb. 1, Washington, D. C., 3-8.
LAFAYETTE SHOW: Detroit, Mich., Jan. 27-Feb. 2.
LONDON BELLES: Providence, R. I., Jan. 27-Feb. 1.
NEW YORK STARS: Philadelphia, Pa., Jan. 27-Feb. 1.
REEVES, AL., BURLESQUE: Chicago, Ill., Jan. 27-Feb. 1, Toronto, Can., 3-8, Buffalo, N. Y., 10-15.
REILLY AND WOODS: Cleveland, O., Jan. 27-Feb. 1, Toledo 3-8.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Elizabeth, N. J., Feb. 1.
THE DEVIL'S DAUGHTER (Miner and Van Gutan, mgrs.): Johnstown, Pa., Jan. 27-29, Canal Dover, O., 30, Cincinnati 2-8.
THOROUGHBREDS (Frank R. Carr, mgr.): Buffalo, N. Y., Jan. 27-Feb. 1, New York city 3-8, Boston, Mass., 10-15.
UTOPIANS (T. W. Dinkins, mgr.): Toronto, Can., Jan. 27-Feb. 1.
VICTORIA BURLESQUERS: Providence, R. I., Feb. 3-8, Montreal, Can., 9-15.
WORLD BEATERS (Herbert Mack, mgr.): New York city Jan. 27-Feb. 15.

MINSTRELS.

BARLOW AND WILSON'S: Sumter, S. C., Jan. 28, Camden 29.
BIG FEMALE: Sedalia, Mo., Jan. 29.
CLEVELAND, W. S.: Chicago, Ill., Dec. 18—indefinite.
FIELD'S, AL.: Lexington, Ky., Jan. 28, Maysville 29, Portsmouth, O., 30, Washington C. H., 31, Columbus Feb. 1, Jackson, Mich., 3, Kalamazoo 4, South Bend, Ind., 5, Marion 6, Lafayette 7, Danville, Ill., 8.
GORTON'S (C. C. Pearl, mgr.): Clarksville, Tenn., Jan. 27, Hopkinsville, Ky., 28, Paducah 29, Henderson 30, Owensboro 31, Evansville, Ind., Feb. 1.
HAVERLY'S MINSTRELS (W. K. Riley, mgr.): Waco, Tex., Jan. 28, Austin 29, San Antonio 30, Brenham 31, Houston Feb. 1.
NASHVILLE STUDENTS (W. I. Swain, mgr.): Muncie, Ind., 27, Jan. 28, South McAlester 29, Atoka 30, Durant 31, Gainesville, Tex., Feb. 1.
PRALL'S SHINING STARS: Greencastle, Ind., Feb. 3, 4, Lodoga 5, Colfax 6, 7, Sheridan 8, Darlington 10, Edinburg 11.
PRIMROSE AND DOCKSTADER'S: Fort Wayne, Ind., Jan. 28, Toledo, O., 29, London, Can., 30, Hamilton 31, Rochester, N. Y., Feb. 1.
RICHARDS AND PRINGLE'S (Gusco and Holland, mgrs.): Webb City, Mo., Jan. 28, Mosset 29, Bellaman 30, Fayetteville 31, Rogers Feb. 1, Springfield 3, Mountain Grove 4, Willow Springs 5, West Plains 6, Thayer 7, Hoxie 8.
VOGEL'S, JOHN W.: Lancaster, Pa., Jan. 28, Columbia 29, York 30, Hanover 31, Hagerstown, Md., Feb. 1, Cumberland 3, Fairmount, W. Va., 4, Weston 5, Clarksburg 7, Marietta, O., 8, Parkersburg, W. Va., 10, Huntington 11, Charleston 12, Ironton, O., 13, Columbus 14, 15.

MISCELLANEOUS.

BINGHAM, RALPH: Elroy, Wis., Jan. 28, Reedsburg 29, Kilbourn 31, New Lisbon Feb. 1, Columbus 3, Hancock 4, Plainfield 5, Iola 6, Black River Falls 7, Chippewa Falls 8, 9, Mondovia 10, Augusta 11, Cadott 12, Colfax 13, Baldwin 14, Bloomer 15, 16.
BOSTOCK'S ANIMAL SHOW: Boston, Mass., Dec. 11—indefinite.
BROOKE'S CHICAGO MARINE ORCHESTRA: Chicago, Ill., Nov. 27—indefinite.
CANADIAN JUBILEE SINGERS: Spencer, Ia., Jan. 28.
COYLE'S MUSEUM: Mobile, Ala., Jan. 20-Feb. 1.
CRYSTALPLEX (M. Henry Walsh's): Waterbury, Vt., Jan. 27-Feb. 1, Burlington 3-8.
ELECTRIC COMEDY AND NOVELTY (Geo. Stuttlefield, mgr.): Nevada, Ia., Jan. 27-Feb. 1.
FLINTS, THE (Hypnotists): Lincoln, Neb., Jan. 27-Feb. 1, Grand Island 3-8, Rock Island, Ill., 10-15.
GILPINS, THE (Hypnotists): Spring Hill, Kan., Jan. 27-29, Pleasanton 30-Feb. 1, Burlington 3-8.
GYPSY CAMP (Nat Burgess, mgr.): Boston, Mass., Dec. 11—indefinite.
HART (Hypnotist; D. T. Hart, mgr.): Lafayette, La., Jan. 26-28, New Iberia Feb. 3-8.
HERRMANN, THE GRAND: Richmond, N. C., Jan. 30, Petersburg 31, Newport News, Va., Feb. 1, Newark, N. J., 3-8.
HELMO (Magician): Menominee Falls, Wis., Jan. 29-29, Fort Washington 29-29.
INNES AND HIS BAND: Fort Smith, Ark., Jan. 28, Joplin, Mo., 29, Carthage 30, Fort Scott, Kan., 31, Sedalia Feb. 1, Kansas City, Mo., 2, St. Joseph 3, Topeka, Kan., 4, Wichita 5, Hutchinson 6, Pueblo, Col., 7, Colorado Springs 8.
KELLAR (Dudley McAdow, mgr.): Chicago, Ill., Jan. 26-31, Lowell, Mich., Feb. 3, Ottawa 4, Joliet 5, Peoria 6-8, Lincoln, Neb., 9, Kansas City, Mo., 9-15.
KILTIES' BAND (T. P. J. Power, mgr.): Spartanburg, S. C., Jan. 27, Asheville, N. C., 28, Greenville 29, Columbia, S. C., 30, Augusta, Ga., 31.
KNOWLES, THE (Hypnotists; R. E. Knowles, mgr.): Waco, Tex., Jan. 27-Feb. 1, Cleburne 3-8.
LUCKY BILL: Stockton, Minn., Jan. 1—indefinite.
LYLE, EDWIN: Lake Crystal, Minn., Jan. 28, St. James 29, Butterfield 30, Bingham Lake 31, Worthington Feb. 1.
MORRIS STATUES: Mobile, Ala., Jan. 15—indefinite.
MABO (Magician): Hion, N. Y., Jan. 28, Rochester 29, Binghamton 31, Newburg Feb. 1, Poughkeepsie 3-8, Riverhead 4, 5, Richmond, Va., 6, Charlotte, N. C., 7, Proctor, Vt., 13, Woodstock 14, Hinsdale, N. H., 15.
MACK, BOY WONDER (A. G. Sandell, mgr.): Marshall, Minn., Jan. 28, Canby 29, Watertown, S. D., 30, Appleton, Minn., Feb. 1, Milbank, S. D., 3, Sisseton 4, Brown's Valley, Minn., 5, Morris 6.
PAN-AMERICAN CARNIVAL (G. H. Ireland, prop.): Key West, Fla., Jan. 20-29.
PAULINE (Hypnotist; Chas. Hinz, mgr.): Canton, N. Y., Feb. 3-8, Potsdam 10-15.
PERRY, FRANK L.: Buda, Ill., Jan. 27-Feb. 1.
ROVING FRANK GYPSY CAMP: Atlantic City, N. J.—indefinite.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Scranton, Pa., Jan. 28, Elizabeth, N. J., 29, Trenton 30, Baltimore, Md., 31, Philadelphia, Pa., 31, Wilmington, Del., Feb. 1, Washington, D. C., 2, Richmond, Va., 3, Norfolk 4, Roanoke 5, Raleigh 6, Wilmington, N. C., 7, Augusta, Ga., 8.
SPARKS, JOHN H.: Shiley, Ia., Jan. 28.
SVINGALI (George Dreisbach, mgr.): Detroit, Mich., Feb. 10-22.

LETTER LIST.

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WOMEN.

Aubrey, Evelyn, Bobbie Adams, Gertrude Adams, Frances Arthur, Daisy Apostle, Mrs. Frank Abbott, Stella Andrews, Mrs. R. Alexander, Florina Arnold, Stella Anderson, Mrs. Alfred Aiken, Stella Andrews, Cora Ardell, Andrews, Blanche Astley, Stella Andrews, Cora Ardell, Elma Ashton, Lyllian Atwood, Frances Aldrich, Lottie Arrenbrot, Mrs. Ashcroft, Blanche Aldrach, Edna Adams, Maude Atkinson, Helen L. Andrews.

Beaumont, Lucille, Gertrude Barnet, Etta Bastedo, Mabel Baston, Bobbie Burnham, Carry Braham, Lillian O. Brown, Hattie Burt, Mrs. S. E. Booth, Pearl Bradley, Ethel Balch, Flay Butler, Ethel Baker, Eleanor Barber, Florence Barrington, Mlle Bennett, Mamie Barker, Florence Bennington, Mlle Bennett, Eleanor Barry, Mrs. R. J. Buckley, Elsie Baird, May Buckley, Lottie Brandon, Marie Buchanan, Marion Buckley, Mrs. Bloodgood, Lillian Boyer, Mr. and Mrs. Barney, Clara Bloodgood, Sherman Block, Mrs. Wm. Barrett, Ada Bernard, Lillian Berry, Helen Burchett, Mae Bohan, Gladys Burns, Jessie Brown, Mae Brooks, M. E. Bostic, Louise Beaudet, Kath. Bradbury, Louise Thorn, Beaudet, Gertrude Bradbury, Ella Bruns, Dollie Iller, Eva Burpham, Gertrude Berkley, Rose Booth, May Bilis, Lillian Rockwell, Florence Buchanan, Florence Brooks, Florence Beardsley, Helen Bertram, M. Beach, Ruth Brook, May Baker, Essie Booth, Ina Breyer, Mrs. Guy Butler, Adele Bradley, Gertrude Barrett.

Chandler, Nellie B., Mariette Callis, Mrs. M. B. Cockran, Bert Cobb, Emerald Cornwall, Ethel Carter, A. Cook, Mrs. F. L. Carle, Rose Coghlan, Maud Conroy, Celia Clay, Edith Cotton, Arlene Carter, Marion Clay, Lulu Cameron, Cath. Call, Virginia Conroy, Jessie Cook, Nellie Guyer, Kate Clayton, Dorothy Cook, Trixie Corcoran, Marion Coghlan, Ella Clayton, Ruth Curtis, Maude Chapman, Nellie Callahan, Blanche Curtis, Grace Cameron, Kath. Clinton, Estelle Carter, Mrs. Tom Carlton, Adele Carlin, Mrs. Chet Carpenter, Theresa Caddock, Ruth Chandler, Attalie Claire, Louise Carter.

Duval, Annette, Anne Dale, Kath. Dalton, Florence W. Donaldson, Jesse R. Davis, Amy Dale, May Nibio Drew, Mrs. Chas. Dodworth, Lee Davis, Mildred Davenport, Jane Demarest, Charlotte Dandridge, Madeline Davis, Marie De la Rose, Marie Del Vecchio, Gertrude Donohue, Gertrude Dougherty.

Edsall Dean, Ruby Ethier, Jennie Eustace, Alice Emerald, Blanche Everson, Katie Emmett, Emily Everett, Pearl Eytinge, Christina Egener, Sophy Everett, Alice Evans.

Frankel, Fannie, Mrs. H. D. Fletcher, Beth. Franklyn, Helen Ford, Marie Fennessy, Harriet Ford, Eleanor Franklin, Virginia Falkner, Mabel Frazyear, Nellie Fallon, Bertie Fowler, Mrs. H. Foster, Irene Olga Findlay, Mrs. Chas. Foster, Anna Eva Fay, Willa Fearn, Sidney Fay, Adele Ferguson, Emma Francis, Mrs. G. Fleury, Ethel B. Ferguson, Grace Freeman, Amy French, Minnie Flynn.

Goldthwaite, Dora, Grace Gordon, Mollie Gibson, Clara Giulia, Helen Guest, Louise J. Gunning, A. Gessner, Ruth Gray, F. L. Grant, Ada Gray, Beryl Gomez, Jennie Grovers, Emma Gibbin, Julie Gordon, Rita Gundaker, Marie Graham, Marguerite Grant, Mrs. V. De Gan, Julia E. Gerhart, Kate J. Grasca, Mrs. Walter S. Gaston, Effie Germon, Alice Grey, Nellie Granville, Marie Graham, Frances Gaunt, May Garrington, Valeska Golden.

Haynes, Florence, Bernice Holmes, Mindell Dreyfus Hastings, Effie Hamilton, Adeline Hurst, Josie Haines, Florence Harris, Louise Huntington, Lee M. Hartley, Pearl Hughes, Kate Hassett, Laura Hulbert, Ethel L. Hayward, Kate Hazard, Helen Herbert, Maud Hayes, Anna Hollinger, Maud Hanson, Sidney Haven, Helen Hargreaves, Grace Hoskins, Josie Henderson, Gracie Henry, Maud Ruth, Jenny Haverly, Marie Hylands, Alice F. Hunt, Nellie Haywood, M. Hudson, Eva Mae Haynes, Mabel Hite, Belle Hall, Maud Hazel, Mrs. C. W. Hanford, Florence Huntley, Mrs. S. A. Hull, Nina Huntley, Adele Howard, Daisy Hamlin, Laura Nelson Hall, Florence Hartley, Jessie Henderson, Grace Holmes, Mae Huntington.

Ingram, Beatrice, Edith C. Ives.

Johnson, Anna, Clara Joel, Mrs. Willis Jackson, Carolyn James, Kate Johnson, Mrs. Kalter Jones, Louita Jansen, Mrs. I. M. Jackson, Verona Jarbeau, May Jay.

Kendell, H. D., Mrs. Mrs. Kenwick, Julie Kingsley, Mazie Kennan, Mrs. Taylor King, Sadie Kirby, Vida Keene, Mary Kerr, Myra Ketchum, Mrs. Jos. Kelley, Susanne Keyser Kayer, O. M. Kirschman.

Lennon, Miss, Lillian Lee, Dorothy Lewis, Mrs. H. Lane, Catherine Lewis, Leah Lessl, Gretchen Logan, Lilla Lipden, M. Loisk, Jeffreys Lewis, Hattie Lee, Louise Lloyds, Jeannette Ludwig, Adaindy Logde, Beatrice Lieb, Francesca Lindon, Sara Lancellus, Ardia La Creix, Monica Le Roy, Kitty Lawrence, M. Linderroot, Marie Lamont, Belle Leslie, Essie Lyons, Emma Lake, Kitty Lind, Sisters Lawrence, Kath. Livingston, Laura Lammers, Mlle. La Joure, Maud Lawrence, Amy Laird.

Moore, Jessie, Marie Mason, Mrs. W. B. Mumford, Carroll Marshall, Kath. Moore, Anna Boyle Moore, Elizabeth Murray, Beatrice Milburn, Helen Mar, Marie Morrell, Mollie Moller, Estelle Manning, Mallie Montrose, Helen Myrtle, Maud Montague, Pitzer Merle, May Russell Miller, Mrs. Leon Morse, Agnes Mack, Ellina Marie, Dorothy Morton, Tillie Maran, Dorothy Maynard, Rose McClure, Cecile Mack, Margaret McKinney, Mrs. Bartley McCullum, Helen McGreanor, Margaret McKitrick, M. E. McFarland, Gertie McLeod, Helen McCabe, Helen McIntee, May McKay, Lelia McShanna, Nellie McNaughton.

Neilson, Alice, May Nannary, Mary Norman, Gwendoline North, Mabel Nichols.

O'Niel, Nance, Clarence Ortlby, Maud Odell, Gertrude O'Malley, Mrs. Herbert O'Connor.

Powell, Alma, Nellie Potter, M. C. Plunkett, Adelaide Powers, Phyllis Price, Jessie Pringle, Payton Sisters, Helen Pierce, Minnie Prince, Edna Phillippa, W. H. Powers, Iola Pomeroy, Mignon Phillips, Mrs. E. R. Pieper, Mrs. Brown Potter, Helen Pierce, Evelyn Page, Lili Pierce, Pauline Fox, Mrs. Leon Polacheck, Edith Partney, Josie Pagenay, Nellie Potter, Jean A. Patriquin, V. Potter, Rita Powell.

Rice, Fanny, Aida Rivers, Carrie Radcliffe, Calcetia Rhode, Grace Redmond, Maud Reine, Cecilia Rohde, Hilda Russell, Rose Rae, Jane Rivers, Dorothy Rasmussen, Lee Ripley, Lizzie Raymond, Louise Rigly, Selma Rawlston, Rose Russell, Alberta Ray, Nellie Russell, Gertrude Randolph, Hattie or Nellie Reeves, Florence Robie, Violet Rand, Ethel Robinson, Marguerite Grant Rousseau, Florence Rother, Frances Ring, Mrs. J. H. Roberts, Hazel Raymond, Mrs. C. L. Robinson, Ida Rock, Susan Rocamora, Martha Rudesill.

Stewart, Julia, Eleanor Sanford, Victoria Stuart, May Sherman, Vida Kane Stevens, Isabelle Sherman, Lillian Spencer, Marguerite Sylva, Mrs. H. M. Saylor, Lillian Sackett, Dorothy Studebaker, Rose Stevens, Evelyn Solida, Florence Stone, Mrs. J. R. Stockdale, Florence M. Stetson, Viola Sheldon, Marie Stansell, Myra St. Maur, Charlotte Scott, Bell Stuart, Sibyl Sanderson, L. Sylva, Mrs. Parker Smith, Louise Sydmeth, Phyllis M. Smith, Lillian Schoville, Anna Schlesinger, Annie Sause, Polly Stockwell, Charlotte Scott, Lillian Seville, Addie Sharp, Mrs. Hughie Stair.

Tallman, Eva, Lydia Townsend, Mrs. Imogene Tracy, Minna Turpin, Evelyn Temple, Helen Andrews Thompson, Laura Thompson, Mary N. Taylor, Mrs. Helen Troth, Gertrude Thompson, Clara Thropp, Sylvia Thorne, Charlotte Thompson, Miss Titerin.

Ulmer, Muriel.

Van Buren, Mary, Garnet Van Benedict, Lelia Vane, Sue Van Dusor, Mrs. A. W. Villar, M. J. Virgin.

Wood, Ella H., Anna Wynne, Rita Wilson, Sara Hartshorn West, Lillian Chase Wetmore, Mrs. Milton Wood, Marie Wilson, Josette Webb, Etta Wade, Eleanor Worthington, Agnes Williams, Justine Wayne, Estelle Wilmott, Marie Wainwright, Mrs. Maurice Wilkinson, Mrs. M. B. Walker, Alma Powell Whitsell, Cora Williams, Mrs. J. P. West, Frances Whitehouse, Minnie Williams, Grace Wilton, May B. Woods, J. Wood, Mrs. J. Waldron, Marietta Walker, Marion Winchester, Sadie Weston, Ethel Winthrop, Effie Wilson, C. Wilson, Lettice Walter, Laura Wise, Virginia Walker, Nellie Woods.

Yale, Algy, Madeline York, May Yeronne.

Zell, Alta.

MEN.

Albert, O. G., Frank Adams, Robert Lee Allen, Joe Allenton, Geo. Averill, J. V. Arnold, Sam Allen, G. Faith Adams, Wm. J. Ahrens, Frank Alexander, David Alger, Albert M. Andrews, Roy Atwell, F. A. Aitken, Jas. Wilson Ashley, Otto F. Ambrin, H. Arlington, A. Abrahams, Juno Brooks Avery, Henry E. Aeman, Harry O. Andrews, W. G. Arnolds, Joe E. Arthur, Mr. and Mrs. J. E. Adams, Louis Andrews, Edward Aller, Sargeant Albour, Fred Andrews.

Baker, Frank, Miss Bernard, Harry Booker, Jas. Buckner, Frederic Bryton, W. J. Brodbelt, R. A. Beale, Willis E. Boyer, Hubert St. John Brennan, Thos. Bachemeister, John R. Brennan, Gus Bernard, Matt L. Berry, Elwyn A. Barron, Russell Barbertine, Emery Brouts, N. C. Bates, Ernest Beetwick, Arthur Bentley, Brinsley Barnfield, J. A. Brown, H. Barney, Clarence M. Bruns, Jno. F. Bogle, Paul Bacon, Geo. R. Brown, Jimmie Barry, Clayton Bishop, Frank W. Berry, Jas. A. Briggs, J. M. Byrnes, John A. Bastleon, Chas. H. Burrell, Chas. Bailey, Mr. Blake, Chas. E. Sean, Richard Baker, Edw. F. Rendish, Harry L. Barker, Archie Boyd, Augustus Balfour, Chas. E. Brant, Clement Balsbridge.

Collalb, C. M., H. C. Church, A. Scott Crayon, Schenck Cooper, Harry Carter, C. R. Claghorne, Tom Callahan, M. S. Collins, Herbert Carr, Jas. A. Corcoran, S. M. Cowle, Rusk W. Crawford, W. Crockett, Wayne Carlock, Thos. Carlton, Bert Carroll, Chas. Compton, W. H. Cowan, Clarence Caldren, Clarence Chase, Dan Collyer, Geo. Cranford, Grace Cameron, Frank Coppa, Chas. H. Craig, Frank Cotter, Fred Lenlon Charlton, Richard Carle, Frank Cotter, Fred Carman, Mr. P. Conkley, Jos. Carroll, Gus Campbell, Little Clip, A. C. Clarke, J

TELEGRAPHIC NEWS

CHICAGO.

Bills Downtown and On the Side—Jim Bludsoe Next Week—Hall's Happy Thoughts.

(Special to The Mirror.)

CHICAGO, Jan. 27.

It is indeed a varied menu that the managers have to offer amusement lovers this week, embracing as it does romantic drama, pure comedy, melodrama and magic at the down town houses, and all sorts of rallabes "on the side." Julia Marlowe continues to give us the picturesque in When Knighthood Was in Flower, at Powers', and her business still tests the capacity of the theatre. She remains until Feb. 11, when John Drew succeeds her with The Second in Command.

The annual ladies' dinner of the Forty Club takes place to-morrow at the Auditorium Banquet Hall, and among the club guests are Mr. and Mrs. Harry Kellar, Max and Gus Rogers, Grace Reals, George R. Peck, Miss Peck, Mr. and Mrs. W. W. Tillotson, Mr. and Mrs. Reginald Roberts, Manis Ryan, Emmett Corrigan, Wilfred North, Opie Read, Samuel Forrest, and Bruce McRae.

Primrose and Dockstader's Minstrels closed a successful week at the Grand Opera House Saturday, and last evening Jefferson De Angelis, who is "hereabouts," jumped in for a great one night of A Royal Rogue. This evening Arizona, presented by an excellent company, returned for a brief engagement, and Manager Hamlin is busily engaged in stacking up advance orders for seats for Mrs. Fiske's annual engagement, which opens next Monday night.

After the most spirited annual election in the history of the Chicago Athletic Club, George Ade has been elected secretary and George Jessey a director. Both are non-resident Lambs and both are officers of the Forty Club. It is hard to keep good men down.

At McVicker's, Kellar began a week's engagement last night, turning crowds away. Next week we will see the first performance of Jim Hudson, by a Chicago newspaper man, produced by Rich and Harris, with Edwin Arden in the name part. Lovers' Lane comes Feb. 2 for a fortnight.

The latest unique "one sheet" I have seen is a very small card from New York bearing the magic legend, "Mr. Wilton Lackaye, Jr., at home, 65 West Ninety-second Street."

Jim Kubelik came back here last Saturday afternoon and filled the Auditorium again. Just to keep his hand in last week he appeared at Mrs. Armour's musicale and raked in an extra $1,500. And he doesn't belong to the musicians' union, either.

The Rogers Brothers in Washington is still at the Illinois.

Lohengrin followed La Gioconda at the Studebaker last night, and the Castle Square "repertoire" were out in force. Il Trovatore is underlined. William Wegener, a new tenor, now alternates with Joseph Sheehan.

Manager Savage has been looking the country over for a comedian to sing the name part in George Ade's new comic opera, Ki-Ram, the Sultan of Sulu, to go on at the Studebaker March 10. Stage-Manager Temple says it is a great part, and the name of De Wolfe Hopper has been mysteriously mentioned in connection with it.

On a St. Paul train the other day a man handed Manager Elmer Walters a bit of paper upon which was written, "Amos N. Golberg, Oxfordville, Wis." The man said, "If you meet a woman that wants a husband give her this address; I want to marry." Here is a chance for some chorus girl who wants to retire to a farm.

They do not appear to all look alike to Chicagoans, for Williams and Walker, after packing the Great Northern for a week, returned to the Alhambra and filled that house during last week. Yesterday they played twice to the capacity of the Academy of Music.

The Starbucks will remain at least one more week—the seventh—at the Dearborn, and the stock company is busily engaged in rehearsing the new play, A King and a Few Dukes, to go on soon.

In spite of the fact that Professor James, of the Chicago University, was elected president of the Northwestern University last week, the James Boys in Missouri drew crowds at Lincoln J. Carter's Criterion.

Sporting Life was given before large audiences at the Alhambra yesterday.

Anna Rutherford, the stunning countess of The Price of Peace, has been engaged as leading lady of the stock company at the New Columbia, where she appeared yesterday in Gismonda, which will be followed by other Sardou plays.

Minna Mitchell, with Blanche Walsh, who was in the Riel rebellion, has been in Samoa, and was a Rough Rider under Roosevelt, spent a morning in my police court last week, and said it discounted all of his past experiences.

The Fatal Wedding followed The Heart of Maryland at the Great Northern yesterday. At the Bijou Ten Nights in a Bar Room followed The Denver Express.

On a postal card, and in pencil, under date of "On the Door Sonny Fleer in Ohio," Manager Jack Ferris writes, "Three gentlemen who have lost their sight have approached me with a request to 'see the show.' What would you do in a case of that kind?"

Frank Murray, M. R. McCallam, and Frank Slocum have sent me the name of Lois Bridge for the contralto album, with the suggestion that she would be great with a boat show. Carrie Bay, "stylish dancer," is another offering, found by Fannie Rae, by Lou H. Newcomb. Regards to John; Rosen, please write.

All of which reminds me that Mortimer Marshall played Tybalt in the Hopkins' production of Romeo and Juliet last week. He is from Manhattan.

I have received the card of Colonel R. R. Mann, manager of the Money Mad Maidens company in The Gold Diggers. It is rumored that the Colonel bought wife.

Over at the New American this week the stock company is producing Her Only Sin. As this theatre is located on the North side, the play is expected as a novelty.

The Land of the Living is the offering this week at the Purple's by the Ray Hanner stock company. Miss Hanner, by the way, is "out of the bill," to rest up for The Banker's Daughter, which is to go on next week. "Rory" HALL.

BOSTON.

Elsewhere Happenings—Foxy Grandpa Popular—News and Comment.

(Special to The Mirror.)

BOSTON, Jan. 27.

Stuart Robson's coming to the Museum tonight in The Henrietta was the most interesting feature of the night, although the play had been given here many times and had always been well received. Mr. Robson says that this is his farewell to Bertie the Lamb, and, if so, the play goes out with a blaze of glory, for the company is one of the best that the comedy has ever seen. Mr. Robson's engagement is limited to one week.

Blanche Bates has made an unquestioned personal success as Cigarette at the Hollis, and there has been nothing but praise for her work in Under Two Flags. The fire and genuine emotion with which she invests the character of the strandlooper is wonderful, and her impersonation is one of the treats of the season. She is restored to perfect health after her recent illness, but she is taking the greatest of precautions so as to regain her strength. This is her last week here.

Foxy Grandpa is certainly one of the funniest shows of the season. To me the original pictures possibly because they are new, but the comedy which Mr. Hoban has written is a constant delight. Joe Hart is just in his element as Grandpa and his part is funny from beginning to end. Carrie De Mar gives her excellent all. The beauty show, too, will long be remembered after this week, which is the first of the engagement.

The Explorers at the Tremont has been well filled, and the business has been good, even if the capacity has not been tested at every performance. It is fortunate that the company has two such Boston favorites as Richard Carle and Ruth White, for they are the features of the cast and make unquestioned hits.

The Mikado at the Bijou showed James Gilbert in his greatest success, Ko-Ko. It was a treat to see this work presented in a proper manner after the way in which it had been gagged and murdered at a recent production. This stock company adds to its popularity with every week, and the patronage which it is winning proves that it will be a permanent institution.

David Harum has entered upon its last fortnight at the Colonial. Florodora Feb. 10.

There was an important change in My Antoinette at the Columbia last week, for Charles E. Evans, who had headed the organization with Josephine Hall, retired from the cast, and his place was taken by William R. Van, who had been better known in vaudeville houses in this city. He made a hit in the part, and Nellie O'Neil, who joined the company, was also well liked.

Morocco Bound keeps on at the Park to good business, and no new attraction is in sight for that house. The professional matinees, on Thursdays, are getting to be regular features at this house, and it is quite the thing for players on the New England circuit within reach of Boston to come to town so as to be included among the notables.

Fisher and Carroll have been well liked vaudeville cards in Boston, but they promise to add to their popularity here by the success which they have made in Put Me Off at Buffalo. The farce-comedy is a jolly affair and the company is so good that there is sure to be an excellent week.

Quite an oldtimer holds the stage at the Castle Square this week, for it is many years since The Rajah has been played here. There was unusual interest in the revival and the members of the stock company did excellent work, that would well stand comparison with that of the original players at the Madison Square. The Power of the Press is in rehearsal to follow.

The Still Alarm ought to be popular at the Bowdoin Square this week, for, in addition to the stock company, there will be the introduction of all the effects which were so impressive when the play was seen here at high prices last year. Bert Lytell has Harry Lacy's old part of the brave fireman, and Loraine Dreux divides honors.

Rosedale has not been played in Boston for some time, and that gives added interest to the revival of the stock company at Morrison's Grand. Severin de Duyn succeeds a long line of celebrities in the part of Elliott Grey, and Mattie Choate is Rosa Leigh. May Gerald takes Annie Clarke's old part of Lady Florence May.

Allen Lowe, a well-known newspaper man, of Boston, is responsible for the local verses in Morocco Bound.

Eugene Orlando got caught in an awkward fix the first night of Under Two Flags in Boston. Everybody wondered why so conscientious a player as he should appear in a sack coat at a fashionable ball when everybody else was in evening dress, but only the insiders knew that his trunk had gone astray.

Burr McIntosh gave an exhibition of photographs from his gallery last week, and it was easily made the fashionable and society event of the week.

James K. Hackett's engagement was wound up in triumph at the Museum, and the orchestra was beneath the stage at the final performances of Don Cæsar's Return.

J. K. Murray has been over in New York engaging people for a new operatic production which the stock company at the Bijou will make a little later in the season.

Lee Bogan has joined the stock company at the Grand and will remain there throughout the remainder of the year.

Samuel Freedman has been doing some wonderful work here in advance of Stuart Robson. His showing of specials was one of the biggest of the season.

The Cadets give their dress rehearsal of R. A. Barnet's new musical comedy, Cap of Fortune, Jan. 30, and they have invited many of the players who have been in town to be their guests. The auction sale of seats for the week's theatricals has been unusually large, and it will be a great social event.

Louis Mann has been on a flying visit to Boston friends during the past week.

There was a wild Western episode at the Bowdoin Square last week when a gallery god threw an egg upon the stage to express his feelings, but then a policeman arrested the youthful critic and sent him to the station.

The Sabbath Protective League held its annual meeting last week and announced that it was going to do everything in its power to stop the Sunday concerts in Boston, but the law is such that the only move will have to be made through the Legislature.

Another piece of the John Stetson property has been sold—the residence which he built on Commonwealth Avenue and Charlesgate, West, and in which he took so much pride. J. Livingston Grandin is the new owner.

Florence Breed, a well-known society girl of Lynn, whose mother is a leader in club work, has gone on the stage, joining Elsie de Wolfe in The Way of the World.

There was almost a riot at the Columbia last week on the night of a Hebrew concert. Forged tickets had been taken out, and a mob of five thousand came near charging the house when the place was full and the police refused to let in any more.

JAY BENTON.

PHILADELPHIA.

Joan o' the Shoals Produced—Current Offerings—Fairy Tales of New Theatres.

(Special to The Mirror.)

PHILADELPHIA, Jan. 27.

At the Auditorium, Jan. 21, Henrietta Crosman and her company gave the initial production of Evelyn Greenleaf Sutherland's four-act play, Joan o' the Shoals. The cast:

Vivian Mere	Henry Woodruff
Clive Ledbrook	George Rede Spencer
Jacob Ledbrook	John Mason
Edward Crawford	Addison Pitt
Wentworth Jeffries	W. J. McCarthy
Pendleton Watts	C. G. Grimly
Isaac Jeffries	Henry Osmun
Herb Dell	Geoffrey Stein
Peter Wilks	James Lorimer
Geoffrey Dell	William Herbert
Bob Faulkner	Theodore Thompson
Dumb Davy	Lewis D'Armon
Simpson	Arthur Nesmith
Spence	John Harrington
Martha Ledbrook	Rose Rand
Alison Vane	Lottie Alter
Lady Mere	Ina Hanner
Gunner Wheer	Margaret White
Dame Watts	Jane Arthur
Dame Jeffries	Hallie Hancock
Carin Hutt	Adelaide Cummings
Freda	Henrietta Crosman
Joan Eastmeve	

The action passes at Portsmouth, N. H., and on the Isles of Shoals in 1683. A love idyll of a rough fisherman's daughter and a young dandy of the English Court in temporary exile in this New World forms the theme. In 1683 the Shoalsmen were a lawless set, and the play reaches its climax in the bold defiance which the men of the Shoals offered to the old-time government. Young Vivian Mere, who had been exiled from the Court of Charles II as the result of a reckless duel, finds in these fierce sons of the sea worthy champions. To save this winning young scapegrace the fishermen resolve to consign a boat load of people, whom they suppose to be his pursuers, to a watery grave. Joan herself, a breezy girl of the coast, has come to love the young nobleman, and yet in this crisis she proves superior to the brute violence of the mob of her fellow islanders and saves the day in a strong climax. Miss Crosman scored a genuine triumph as Joan, being a true picture of a heroic, self-sacrificing girl. Henry Woodruff, John Mason, and George Rede Spencer act prominent roles excellently. The rest of the cast gave good support. The Quaker City's verdict on Joan o' the Shoals is a favorable one. The audiences were large all last week, and this evening the second and final week of the engagement opened to a big house. Don't Tell My Wife Feb. 2.

Maude Adams in Quality Street is in her second and last week at the Broad Street. N. C. Goodwin and Maxine Elliott Feb. 3.

This is the last week of the engagement of David Warfield in The Auctioneer at the Garrick Theatre. The star established himself as a prime favorite. Louis Mann and Clara Lipman in All on Account of Eliza Feb. 3.

The Four Cohans in The Governor's Son have been doing a big business at the Walnut Street Theatre, and will remain for a second week. J. H. Stoddart in The Bonnie Brier Bush Feb. 3. Ward and Vokes Feb. 17.

William Collier opened for two weeks at the Chestnut Street Theatre to-night in his success of last season, On the Quiet. He had a large house and a cordial reception. Foxy Quiller Feb. 10. Anna Held Feb. 17.

Ben Hur continues at the Chestnut Street Opera House. Stuart Robson in The Henrietta Feb. 10.

The Durban-Sheeler Stock company at the Girard Avenue Theatre are appearing in Carmen. Bertha Creighton in the title-role makes her first appearance after an absence of several weeks. Eugene Moore, Thomas J. McGrane, Edwin Middleton, and Nellie Callahan also scored. Business large. Reaping the Whirlwind next week.

The Forepaugh Theatre Stock company, that presented Cleopatra last week, appeared to-night in Too Much Johnson and gave a breezy and vimful performance. John J. Farrell, Florence Roberts, Albert Sackett, Jennie Ellison, Henrietta Vaders, and Frank Peters made decided hits. Next week Oliver Twist.

N. S. Wood began his annual engagement today at the Standard Theatre, and was supported by the Darcy and Speck Stock company, in Out in the Streets. Mr. Wood is a favorite here. The Orphans of New York Feb. 3.

The Park offers The Dairy Farm, that had such a long run here last season.

The Tide of Life holds the week at the National Theatre. The company is a fair one. There was a good opening night audience. In Old Kentucky Feb. 3.

At the People's, Across the Pacific is the bill, and will be followed by McFadden's Row of Flats Feb. 3.

At Hashim's Grand Opera House the English Opera company, headed by Edith Mason and Thomas H. Persse, continue in favor. John J. Raffael being added to the organization. This week Cavalleria Rusticana and Pinafore are excellently presented. Carmen, Feb. 3. Lohengrin, Feb. 10, with a special cast.

Dumont's Minstrels at Eleventh Street Opera House continue to their usual large business.

Wurster's German Stock Company at the Arch Street Theatre appears this week in Bock Sprunge, Die Gold Grube, and Faust. Patronage large.

At the Academy of Music: Metropolitan Opera company in Faust, Jan. 28, and The Barber of Seville Jan. 30. Sousa and his band, Jan. 31 and Feb. 1. Fiorini, Feb. 12. Burton Holmes lectures Feb. 17, 24, March 3, 10, 17.

The Mask and Wig Club of the University of Pennsylvania will give their annual new burlesque, Old King Cole, at the Chestnut Street Opera House, Easter week.

Alberta Gallatin will give a special matinee of As You Like It at the Chestnut Street Theatre Jan. 31, for the benefit of a fund to establish a perpetual scholarship at Trinity College for the higher education of women.

The Twentieth Century Quakers will have their first annual benefit at the Eleventh Street Opera House Jan. 30.

The new Philadelphia theatres that are now being built in the papers will probably get no nearer completion. With the exception of Keith's new theatre, now being erected on Chestnut Street, there is little prospect of any more new houses here for many years. The Allied Trades Building Union is now asking for a new Spring schedule, with advances of twenty-five to thirty-five per cent. in addition to shorter hours. Besides, we have now too many theatres in the Quaker City, and the lack of novelties this season proves how hard it is to keep them open with attractions worthy of patronage.

S. FERNBERGER.

ST. LOUIS.

Miss Simplicity Liked—The Week's Amusement Menu—Notes of Music.

(Special to The Mirror.)

ST. LOUIS, Jan. 27.

Miss Simplicity was very well received at the Olympic. The music is not of the catchy order, but the comedy is brisk and entertaining. The comedy is bright and lively, and the costuming and staging are elaborate. Helen Lord was a stunning Clair De Loinville. Aliene Crater put much life and dash in her impersonation of Rosalie. Frank Daniels has not appeared in anything in St. Louis for years that fits him as well as "My Man Blossom." Last evening we had our first peep at The Strollers. John Benshaw has succeeded Francis Wilson in the lead. Other members of the cast are Edwin Foy, Marie George, D. L. Don, Josie De Witt, Harry Fairleigh, Louise Lawton, Harry Stuart, and Wilmer Bentley. Mary Mannering Feb. 3.

Sunday evening Dan Daly made his St. Louis stellar debut in The New Yorkers. Mr. Daly has not appeared here for three seasons and he received a royal welcome. Among other well-known performers on the roster are William Cadwallader, George A. Schiller, Thomas Evans, Rose Beaumont, William Gould, Idalene Cotton, Carrie Perkins, Nick Long, Anna Laughlin, and Frank Tannehill. Next Sunday Arizona.

Rudolph and Adolph proved one of Manager Garen's best attractions of the season at the Grand. Dan and Charles Mason get much comedy out of the dual roles. Lottie Williams-Salter made a hit in her impersonation of the soubrette. The Sisters Laurence did a capital specialty. Sunday afternoon Joseph Murphy made his annual appearance in Shaun Rhue, but at the Grand instead of Havlin's, where he has played his engagements here for many years. He will also offer The Kerry Gow during the week. In his support are Paul Burnett, John Daly, Frank McLean, J. E. Mulvey, Wm. T. Sheehan, Charles Hanlston, Jeanette Farrell, Mary Fiemler, and Inez Barlowe. York State Folks will follow 1.

The White Slave did the usual Havlin business last week. This week Manager Garen has Winchester, introducing J. J. Haseway, Guy T. Bennett, Nell Twomey, Hardee Kirkland, Harry Gwynette, Edward McWade, Mart E. Helsey, Clint G. Ford, John Gorman, J. H. Cohen, Charles D'Evelyn, Margaret May, Julia Bachelder, and Margaret L. Lee. A Lion's Heart underlined.

"Young Corbett" drew big business to the Imperial during the week. This week we have The Katzenjammer Kids, featuring Edward and Libbie Mendall. Others are Alonzo Lang, Jack Simonds, Tim McMahon, Roy Alton, Edwin Turner, Percy Worthington, Albert Prince, John Ramsey, Henry Bergeman, Adell Rene, Edith Chappelle, Alf Brunneck, Carrie Brunneck, Sallie Preston. Next week, Al. W. Martin's Uncle Tom's Cabin.

Madame Schumann-Heink gave a song recital under the auspices of the Union Musical Club at the Odeon this evening, before a large audience. Alfred Ernst was the accompanist.

Jan Kubelik caused a great stir here in musical circles, and his recital on Jan. 20 drew the largest audience that ever appeared at the Odeon. Owing to the great desire of our people to hear the wizard of the violin," Madame Norma Knuptel, the greatest female impresario that has ever appeared here, arranged for a second recital, which was given at Music Hall last evening.

Wagner's Rienzi overture and a selection from Lucia di Lammermoor, together with popular numbers, were played by Weil's Band at the Odeon Sunday afternoon. Professor Weil is having the most successful season of his career here. He is a native of St. Louis and a musician of the highest rank.

The last two illustrated travel lectures by Burton Holmes were given at the Odeon Friday and Saturday. The attendance on these lectures has grown from the first, and has been sufficient to warrant Mr. Holmes including St. Louis on his annual tours hereafter.

Harold Bauer, pianist, will play for the first time in St. Louis at the Apollo Club concert at the Odeon Tuesday evening. Chauncey Kilbury's Royal Italian Band, directed by Signor Creatore, will give a series of ten concerts at the Odeon, beginning Thursday evening, Jan. 30. Madame Lilli Lehmann will give a recital at the Odeon Friday, Jan. 31.

The St. Louis Sketch Club gave an interesting entertainment at Muth's Hall Jan. 21. The members of the club presented three sketches, A Well Preserved Gentleman, Linked by Love, and The History of a Life. F. W. Amack is the moving spirit in the club.

At an election held last Wednesday J. C. Jannopoulo was succeeded as president of the Delmar Garden Amusement Company by Turner T. Lewis, of the Lewis Real Estate Company. Mr. Jannopoulo will continue as manager, though to President Lewis matters must be referred for final decision. George W. Baumhoff retired from the directory, being succeeded as secretary and treasurer by Louis B. Dunnig and as a director by Dr. A. V. L. Brokaw. A. A. Busch succeeded Mr. Lewis as vice-president. J. A. NORTON.

WASHINGTON.

A Week of Novelties at the Capital—Quo Vadis by Stock Company—Jottings.

(Special to The Mirror.)

WASHINGTON, Jan. 27.

A large and fashionable audience filled the New National to-night and extended a cordial greeting to E. S. Willard in The Cardinal. The performance was a most artistic and praiseworthy one. Tom Pinch will be the Saturday night bill. An extra matinee will be given Wednesday by Mr. Willard, when he will appear as David Garrick for the benefit of the Garfield Memorial Hospital. Virginia Harned will follow.

King Dodo is new, delightfully interesting and musically tuneful. It scored a decided hit with a big audience at the Columbia to-night. Raymond Hitchcock, Arthur Wooley, Miro Delamotta, James F. Macdonald, Charles H. Jones, W. J. Wilson, Albert Juhrs, Greta Risley Gertrude Quinlan, Elsa Ryan, Lily and Tillie Seiger, and Cheridah Simpson are chief principals in a large cast. David Warfield next week.

The Bellows Stock company at the Lafayette Square this week is giving an excellent presentation of Quo Vadis. The Jeannette L. Gilder version is used. The cast: Marcus Vinicius, John T. Sullivan; Petronius, White Whittlesey; Nero, William Redmund; Tigellinus, Charles Wyngate; Chilo Chilonides, Frederick Sullivan; Poppea, Mrs. Thomas Barry; Acte, Katherine Clinton; Iris, Katherine Field; Eunice, Antoinette Walker; Lygia, Lillian Lawrence.

At the Academy of Music Are You a Buffalo, with John T. Tierney, John Price, Marty Moore, Peter O. Dupew, Fred S. Henschell, Fred J. Huber, Daniel Swift, Mark Thompson, G. M. Torrance, Harry Bennett, Ada Deaves, Ethel Courtnay, Louise Satour, and Margie Tebeau in the cast, kept fun moving at a rapid pace. A Gambler's Daughter will follow.

Victor Johnson, leader of the Lafayette Square orchestra, has composed "The Wyngate Waltzes," dedicated to Charles Wyngate, the popular juvenile of the Bellows Stock company.

Manager E. D. Stair, in traveling over his circuit, gave his local theatre, the Academy of Music, several days' attention last week. He expressed himself as thoroughly pleased with the present conduct of affairs.

Contracts were signed Friday between Maurice Grau and Katie V. Wilson, the musical teacher of this city, for her appearance in joint song recital of Signor Campanari and Madame Schuman-Heink. Miss Wilson managed Madame Nordica's recent appearance at the National Theatre, which beat the record of any such even at advanced prices.

Under the auspices of the Choral Society David Bispham will give a song recital at Congregational Church Hall Wednesday night.

JOHN T. WARDE.

CINCINNATI.

Frank Daniels at Robinson's—Other Changes—Big Business Last Week.

(Special to The Mirror.)

CINCINNATI, Jan. 27.

After five years' absence from this city Frank Daniels appeared at Robinson's to-night and was royally welcomed by an enthusiastic house. Nothing better of its kind than his Blossoms in Miss Simplicity has been seen here in a long time. Helen Lord and a host of other clever people assisted in making the musical comedy a success. Next week, Dan Daly.

Last week was one of the most prosperous of the season at local playhouses. No previous record of Mr. Sothern's could be compared with the business he did at Robinson's in If I Were King, while Arizona packed the Walnut at every performance, and nearly all the other theatres fared extremely well.

The Pike company yesterday offered Don Cæsar de Bazan, making use of the well-known version in which the younger Salvini achieved popularity. The heavy production was exceedingly well handled and the players acquitted themselves handsomely. The Two Escutcheons is the underline.

Der Tantenteufel, a musical farce in four acts, was presented by the German company at Robinson's last night and afforded keen enjoyment to a very large audience.

The Telephone Girl opened at the Walnut to good business yesterday. The company is a highly satisfactory one, and is headed by Dave Lewis as Hans Nix. Pearle Hight, who became a strong favorite here during her connection with some of the local stock companies, also has a prominent role.

Peck's Bad Boy is at the Lyceum, with Violet Hilson, Fred Wenzel, and Lillie May Waits in the leading roles. Specialties are introduced in the performance by the Madison Brothers, Breadamour, the wizard, and others.

A Ragged Hero was yesterday's new attraction at Heuck's, and it was exceedingly well received by two crowded houses.

Madame Schumann-Heink appeared at the regular symphony concerts Friday and Saturday last, and attracted two immense audiences.

H. A. SUTTON.

BALTIMORE.

Original Florodora Begins Its Tour—Haswell Stock to Revive Twelfth Night.

(Special to The Mirror.)

BALTIMORE, Jan. 27.

After its long runs at the Casino and New York Theatre, the original Florodora company reached Baltimore, and was seen to-night at Ford's Grand Opera House. The rather remarkable success attained by this musical comedy has been the subject of much comment, and no matter what may be its qualifications, it has certainly firmly intrenched itself in the good graces of American theatregoers. It was presented here earlier in the season, and then scored a success, but the presentation by the present company is calculated to make that success all the more enduring. Among those who appear in the cast are Edna Wallace Hopper, Cyril Scott, E. H. Graham, Helen Redmond, W. P. Carleton, Jeannette Lowrie, and Philip H. Ryley, not forgetting the double sextette, which is really the feature of the performance. Florodora will be followed by Way Down East, which will give way Feb. 10 to David Warfield.

William Faversham made his first appearance in Baltimore as a star at the Academy of Music this evening, in A Royal Rival. Mr. Faversham is surrounded by a capable company, which includes Julie Opp, Edwin Stevens, Sallie Edwards, James Kearney, M. L. Jelenko, Joseph J. Webster, Maggie H. Fisher, and Claire McDowell. The Liberty Belles Feb. 3.

The offering at Chase's Theatre this week by the Percy Haswell Stock company is The Countess Gucki. Its presentation is in all respects satisfactory. Miss Haswell plays the

Countess with vivacity and grace, and Frank Gillmore is happily cast as Bruno von Neuhoff. Laura McGilvray does conspicuous good work and the other members of the cast are satisfactory.

Jacob Litt's In Old Kentucky is at the Holliday Street Theatre. The play has been seen here so often before that one marvels that it should draw the houses that it does. It is safe, however, to say that the old Holliday will be crowded at every performance during the week. The company is up to the standard and the scenery and mechanical effects are excellent.

Victor Herbert and his Pittsburg Orchestra will give three weeks of popular concerts during the month of May at the Music Hall. The success of the concerts by this orchestra last Summer, when it was brought here by Manager Ulrich for two weeks, has encouraged the management of the Music Hall to try the experiment again this year. Sousa and his band will give two concerts at the Music Hall on Thursday afternoon and evening. Burton Holmes began his series of illustrated lectures at the Music Hall to-night, his subject being "St. Petersburg." The lectures will continue during the remainder of January and during February.

The long contemplated revival of Twelfth Night by the Percy Haswell Stock company, of Chase's Theatre, has been finally arranged for Feb. 3. On the same evening the company will celebrate its one hundred and fiftieth performance.

The Summer engagement of the Percy Haswell Stock company at St. Paul and Minneapolis will begin May 25 and continue for fourteen weeks.

HAROLD RUTLEDGE.

RICHEPIN-BELASCO SUIT BEGUN.

The suit of Jean Richepin, the French dramatist, against David Belasco for alleged breach of contract in the matter of a play entitled La Du Barry, was begun last week, when papers in the suit were served on Mr. Belasco.

M. Richepin, in his complaint, avers that in July, 1899, he entered into a contract with Belasco to write a play entitled La Du Barry, that was to be delivered on or before July 1, 1900. Advance royalties of $1,000 were paid when the contract was signed, it is said. M. Richepin wrote and delivered the play, he says, and upon its delivery he received $1,500 further royalties from Belasco. According to the contract, as the complaint says, Belasco agreed to produce the play by Nov. 1, 1901, but did not do so, securing, it is said, a month's extension of the contract by the payment of $500 additional royalties. Under the title of Du Barry, M. Richepin says, his play was produced in Washington last December. David Belasco was announced as the author. Du Barry, M. Richepin declares, is the play he wrote, but he has received no credit on the programme, though the contract called for it. Further, he says Belasco has violated the contract in not furnishing him with a weekly statement of the gross receipts and weekly royalties on the scale set forth in the agreement between them.

Mr. Belasco, in a published statement, was quoted as saying that he could refute Richepin's allegations. He declared that he is the sole author of Du Barry, which is in no sense M. Richepin's play.

NEW HARLEM THEATRES PLANNED.

The theatre builders devoted themselves to Harlem last week and two new playhouses for the uptown section of the city were projected. One, to be called the West End, will be located on the south side of 125th Street, just west of St. Nicholas Avenue. The West End Amusement Company, of which A. Bimberg is treasurer, will build the theatre at a cost of $200,000. Neville and Bagge are the architects. The site of the other projected playhouse is on 126th Street, west of Seventh Avenue. The builders will be the Hudson Realty Company, that recently bought the large property bounded by 125th and 126th Streets and Seventh Avenue, where an old homestead stands.

A NEW DRAMATIC READER.

Marian Douglass, dramatic reader, and Jean Sinclair, pianist, assisted by Graham Reed, baritone, were heard in a recital at Carnegie Hall yesterday afternoon. This was Mrs. Douglass' debut in this city. She read "The Masquerade," "Miss Edith and Brother Jack," "Garnaut Hall," "A Telephone Romance," and "Aux Italiens." The audience seemed pleased. Miss Sinclair's playing revealed careful study. Graham Reed sang "Trennung," "Regrets," and "My Love's Like a Red, Red Rose." Mr. Reed possesses a pleasing stage presence and a voice of good quality. He was enthusiastically encored and responded with Chopin's "The Ring."

THE ACTORS' FUND HOME BENEFIT.

The benefit performance given by Richard Mansfield at the Herald Square Theatre last Tuesday afternoon in aid of the Actors' Fund Home was an enormous pecuniary success. The receipts were $8,588—which is said to be the largest sum ever taken in this city by an individual actor at a benefit performance. Mr. Mansfield appeared in scenes from Beaucaire, A Parisian Romance, Beau Brummell, and Dr. Jekyll and Mr. Hyde. At the conclusion of the performance A. M. Palmer, speaking for Mr. Mansfield, thanked the audience for its presence and its appreciation.

LAURA BURT'S BENEFIT.

The benefit for Laura Burt, announced to occur at the Bijou Feb. 2, will take place instead at the Casino Feb. 6. Among the volunteers are Arthur Playfair, Thomas Q. Seabrooke, Virginia Earle, Edna Aug, and McAvoy and Harrison. Members of the Professional Woman's League will appear in a playlet by Sedley Brown, entitled One Hundred Years from Now. Miss Burt is still in Roosevelt Hospital recovering from the effects of the accident she sustained while appearing in The King's Carnival.

MUSIC NOTES.

Victor Herbert's Pittsburg Symphony Orchestra was heard in concert at Carnegie Hall, Jan. 21.

The Knabel Quartette's last matinee concert of the season took place at Mendelssohn Hall Jan. 21, when Ernest Hutcheson, pianist, was heard here for the first time.

The second Wagner Festival in the new Prinzregenten Theatre, Munich, Bavaria, will be held from Aug. 9 to Sept. 20. The operas to be sung are Tannhauser, Lohengrin, Tristan and Isolde, and Die Meistersinger. There will be twenty performances, embracing eight cycles. Among the singers engaged are Lillian Nordica, Fritzi Scheff, Milka Ternina, Georg Anthes, Theodor Bertram, Max Buckhath, Theodor Reichmann, Leo Slezak, and Ernest Wachter. Seats for entire cycles may be booked now, and seats for single performances after March 1. Bookings are made at either of the royal theatres in Munich, or at the Anglo-American Publishing Bureau, Bellalliance strasse, 74, Berlin, S. W. The management of the Prinzregenten Theatre has issued a handsome souvenir book, describing and illustrating the beautiful opera house.

George Hamlin gave a Strauss recital at Mendelssohn Hall Jan. 22.

Marcella Sembrich's recital, that was to have occurred at Carnegie Hall Jan. 13, had to be postponed because Madame Sembrich sneezed hard on Jan. 22 and broke an artery in her nose. Feb. 3 is the date now set for the recital.

Gregory Hast gave his farewell recital at Mendelssohn Hall last Friday.

Mr. Abercrombie, an English singer and voice teacher, gave a lecture on the art of singing last Tuesday afternoon at the Waldorf-Astoria. His address was interspersed with a dozen or more vocal selections by his pupils, which well illustrated his skill as an instructor.

The debut of Florizel, the American boy violinist, is now fixed for Tuesday evening, Feb. 4, at Carnegie Hall, in conjunction with the Paur Symphony Orchestra.

Rupert Hughes, the dramatic and musical critic, has set to music ten of James Whitcomb Riley's most popular poems. The collection, which bears the title, "The Riley Album," has been published in attractive form by Schuberth and Co.

ACTORS' CHURCH ALLIANCE NEWS.

The sixteenth reception of the New York Chapter will be held in the parish house of Zion and St. Timothy, West Fifty-sixth Street, between Eighth and Ninth avenues, on Thursday, Jan. 30, from 2.30 to 5.30 P.M. Members of the Alliance are privileged to invite two friends each. There will be the usual interesting and varied programme.

The twenty-third regular service of the New York Chapter was held last Sunday afternoon in the Manhattan Theatre. Despite the weather there was a crowded audience and great interest was manifested. The Rev. Ernest M. Stires, D.D., rector of St. Thomas' Episcopal Church, President of the Chapter, and formerly chaplain of the Forty Club, Chicago, preached an interesting sermon on "The Fatherhood of God and the Brotherhood of Man." Music was rendered by the vested choir of St. Chrysostom's Chapel, under the leadership of Alfred McGrath, and the Rev. Thomas H. Sill conducted the service. The lesson was read by the Rev. F. J. Clay Moran, and the Rev. Walter E. Bentley gave the notices. A string quartette under the direction of Charles Puerner rendered some fine selections. Theatre services are to be held alternately in the future with those held in the church.

The new Chapter in Philadelphia was organized last Tuesday afternoon, Jan. 21, in Holy Trinity Parish House, Twentieth and Walnut streets. Bishop Potter, President of the Alliance, made the opening address, in which he spoke of his early theatregoing experience in that city and his great interest in the growth and work of the Alliance. The Rev. Dr. Shinn, President of the Boston Chapter, followed the Bishop and described the growth and success of the movement in Boston. William Thomas, composer and playwright, told of his interest in the Alliance, and how eight years ago he had attended a meeting held for the purpose of some kind of federation of church and stage, but which was frowned upon by many who were now flocking to the support of the Alliance. Mary Shaw gave some interesting experiences of the use and value of the Alliance, and her remarks were greatly appreciated. The Rev. Floyd W. Tomkins, rector of the parish and directing chaplain in Philadelphia, welcomed the large gathering present, and the Rev. Walter E. Bentley, General Secretary, described the workings of the local chapters. Nominations being in order, the Rev. Floyd W. Tomkins was elected President; William Thomas, First Vice-President; Alva Lenoria, Second Vice-President; Rev. Clarence W. Bispham, Secretary, and Mrs. Betsy Bispham, Treasurer. For the local council, the Rev. Dr. Wayland Hoyt, Baptist; Rev. Dr. Nelson, rector of St. Peter's Episcopal Church; Rabbi Krauskopf, Mrs. Spencer Irvine, and Major Moses Veale were elected to represent the church. For the stage, the following were elected: Frank Howe, manager of the Garrick Theatre; Nixon and Zimmerman, managers; Bertha Creighton, leading lady of the Girard Theatre Stock company, and Mrs. Jane Elverson.

There was a tie vote on the new local council of the New York Chapter representing the stage, but the following were elected to represent the dramatic profession: J. Palmer Collins, Myra Brooke, Harrison Grey Fiske, Mrs. Sol Smith and William H. Young.

During the past month the Secretary of the National Alliance has issued postals to the directing Chaplains in about fifty cities each week, announcing the arrival in their cities of about one hundred members of the Alliance, requesting them to call and report any illness or other ministration. The Secretary, whose address is 375 East 176th Street, would be pleased to hear from the many hundreds of Alliance members now on the road, and of whose names of companies or plays he is now ignorant.

The headquarters of the Boston Chapter have been established at 43 West Street, Room 55. The location is central, near all the principal theatres and hotels, and may be quickly reached by either the subway or the surface cars. The Boston Secretary, Anna S. Prout, may be found at the office every day from 9 A.M. to 6 P.M., and all visitors will be made welcome. Members of the Alliance and those of the profession are urged to make use of the headquarters when visiting Boston.

The Boston Board of Chaplains has arranged for monthly religious services to be held in their churches during 1902. They are scheduled as follows: Jan. 5, Advent, Brimmer Street, 7.30 P.M.; Feb. 2, Union, Columbus Avenue, 7.30 P.M.; March 2, St. Paul's, Tremont Street, 4 P.M.; April 6, Warren Avenue, near West Canton, 7.30 P.M.; May 4, Good Shepherd, Cortes Street, 7.30 P.M.; Nov. 2, St. Stephen's, Florence Street, 7.30 P.M.

The second regular service of the Boston Chapter of the Alliance will be held in the Union Congregational Church on Sunday, Feb. 2, at 7.30 P.M. The Rev. Samuel Lane Loomis, D.D., will preach upon the subject, "The Stage of Christ." The annual meeting of the Boston Chapter will be held in the parish house of St. Paul's Church on Monday, Jan. 27, at 3 P.M.

THE HOYT ESTATE.

The appraisement of the estate of Charles H. Hoyt was completed last week. The amount of personalty left by the dead playwright is shown to be $125,380. The deducting of expenses of administration, taxes, debts and legacies from this amount leave a residuary estate of $52,615, in which Frank McKee has an interest valued at $21,121 and the Actors' Fund and the Lambs $17,267 each. In the appraisement Mr. Hoyt's plays are valued at $5,000. He left about $35,000 in cash, $35,000 in stocks and bonds, and jewelry valued at $10,000.

ENGAGEMENTS.

P. P. Craft, to manage Conroy and Mack's Comedians next season.

La Petite Mignon, specially engaged for Mrs. Patrick Campbell's company.

Alice Maude Dale, with Pennsylvania.

John M. Cooke, engaged by Fisher and Ryley, to go in advance of the New York production of Florodora.

W. Rodney Peelyster, with N. C. Goodwin.

Joseph Welch, for Anna Held's company, succeeding Sydney Barraclough.

Robert Dudley, for Amelia Bingham's company.

Seth Cabell Halsey, for Dangers of Paris, through the Actors' Society.

Carl St. Aubyn, by Amelia Bingham, for The Climbers.

Thomas Ince, with McKee and Harris, for a prominent part in Ninety-nine, next season.

Mayme Taylor, with Irving Brooks in vaudeville.

T. W. Goodwin, for A Convict's Daughter.

Seth Cabel Halsey, for The Dangers of Paris.

Minnie De Haven, with Jesse James.

By Oscar Eagle, for J. R. Stirling's production of The Gypsy Cross: Alma Doerge, Minerva Florence, Florrie Clements, Katie Doerge, Jane Martine, Lawrence Griffith, J. D. Walsh, Henry Hanscomb, Sol Solomon, Charles Mylott, Percy Jennings, John Brewster, James Rudsell, and Harry Baker. The season will open at Troy, N. Y., Feb. 5.

Carl Ehstrom, as leading man with Grace George in Under Southern Skies, succeeding Ralph Stuart.

Clara Thropp, by J. M. Ward and R. L. Creecy, to play the title-role in A Gambler's Daughter (Eastern) co., next season. Elsie Creecy, who is now playing the title-role, will be featured next season in a new sensational melodrama under the same management.

Through Bennett's Dramatic Exchange, Chicago: Fred Paul, with Maloney's Wedding Day; Dean Raymond, Lonnie Deane, Carlton and Bayless, Madge Tucker, Margaret Kingore, with The Gay Mr. Goldstein; John C. Davis, with A Wise Guy; Grenville James, George Denton, Bob France, and others, with A Barrel of Money; Charles Bailey, with Remember the Maine; William G. Warren, with Reaping the Harvest; the Gladstone Sisters, with A New Buffalo; Marie Fulton, Jack Doyle, and Kate Tuscany, with Caught in the Web; Franklyn Gale, with Lost in New York; Marie Harris, with The Telephone Girl; Frederick Montague, with 'Cutler Joe; Herbert R. Sears, Harry Wilson, and H. R. Walls, with Walker Whiteside, and L. G. Mercer, with John Griffith.

R. W. Morrison, with Robert Edeson in Soldiers of Fortune.

THE STOCK COMPANIES.

One of the most ambitious and praiseworthy efforts of the stock season in Brooklyn was the unusually able and complete production of Faust made by the Spooner company at the Park Theatre last week. In order to present the play as well as possible Joseph Callahan's admirable scenic equipment was secured, and Mr. Callahan was also especially engaged to play Mephistopheles. Despite this acquisition the notable feature of the performance was the manner in which Edna May Spooner rose to the hard task of Marguerite. Her conception of the part showed deep study. In the garden scene she was delightfully innocent, and the tragedy of the role, that culminates in Marguerite's unhappy death, she expressed impressively and with marked strength and feeling. Augustus Phillips deserves commendation for his Faust. Walter Wilson was happily cast as Valentine. Olive Grove's Martha was broadly humorous and on a par with the best of her many excellent characterizations. The other parts were all more than ordinarily well played, Jessie McAllister, Helen Nixon, Robert Ransom, Ben F. Wilson, Harry M. Hicks, Harold Kennedy, Edwin H. Curtis, and W. L. West especially being worthy of mention. The Gounod music, rendered by the orchestra under Roy N. Hair, who arranged it, added much to the production. As noteworthy in its way as the performance itself was the new original specialty contributed by Cecil Spooner. The stage was set to represent a garden weirdly illuminated by electric jack o' lanterns, that blinked to the accompaniment of Miss Spooner's dancing, which was of the premiere danseuse order, and included many difficult toe steps executed remarkably. E. K. Spooner as an animated jack o' lantern gave very effective aid. Claude Thardo's songs pleased as much as ever. The S. R. O. sign was needed at every performance. This week, Cecil Spooner in Phroso.

Corse Payton's Theatre company revived The Prodigal Daughter last week to uniformly large and pleased audiences. As usual the play was elaborately staged. In the cast were Corse Payton, Etta Reed, Kirk Brown, Sadie Radcliffe, George Hoey, Charles Barringer, W. A. Mortimer, Barton Williams, Johnny Hoey, Marie Casmere, Sadie Radcliffe, James Bevins, James Castle, William Hogan, George Whitcombe, and Marguerite Fields. This week, Rosedale.

The Columbia Theatre Stock company did good business last week when My Friend from India, the first farce the company has tried, was presented. Specialties, souvenirs and the Tuesday afternoon reception on the stage were features that appealed strongly to the theatre's patrons. In the cast were William H. Lytell, Frank E. Camp, E. Sasso, E. L. Snader, James A. Bliss, Fred Hawley, John F. Burch, Valerie Bergere, E. Rischere, Gertrude Reynolds, Gertrude Berkeley, and Leatia Russell. Rose Stewart will join the company this week in Shall We Forgive Her.

Blaney's Theatre Stock company made the most important production it has yet attempted last week, when The Only Way was very creditably given to large audiences. Sidney Toler was seen as Sidney Carton, supported by George E. Martin, John Fenton, Robert Cummings, D. W. C. Jennings, Ethel Milton, Marie Curtis, Josephine Latros, Harriet Willard, and others. The company this week is showing its versatility by presenting A Gilded Fool.

The Elite Stock company at the Gotham Theatre continued to do big business with Knobs o' Tennessee, that was last week's bill. Those most prominent in the performance were Ethel Fuller, Emma De Castro, Hallie Armstrong, Rose Watson, Frank Armstrong, J. K. Hutchinson, Walter Chester, Joseph L. Tracy, Harold Wilson, Ernest Sands, Harry McDonald, George W. Marks and Edmund Day. This week, The Streets of New York.

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Bennett's Dramatic Exchange, Chicago, reports the following engagements: J. A. Burbey, as musical director with the Aubrey Stock company at the Audubon Theatre, New Orleans; Winona Bridges, Gus Forbes, and Van Burt Adams, with the American Theatre Stock company, Chicago; Mrs. Frederick Montague, with the Woodward Stock company, Kansas City; Florine Arnold, with the Grand Opera House Stock company, Nashville.

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Earle Brown became a member last week of the stock company at the Pike Theatre, Cincinnati, O.

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The business that has been done by Mittenthal Brothers' Aubrey Stock company at the Audubon Theatre, New Orleans, continues to surprise the knowing ones who at the commencement of the season predicted an early failure. Last week the bill was We 'Uns of Tennessee. The Fire Patrol is the current offering.

John Sutherland, of the Aubrey Stock company, was the lucky holder of the second capital prize in the Honduras lottery this month. He drew $4,000.

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The Lost Paradise will be the opening bill of the Grand Stock company, that will open a season of ten weeks at the Grand Opera House, Terre Haute, Ind., April 14. The company will be under the direction of T. W. Barhydt, with Louis Blumenstein as business-manager. Two plays will be presented each week.

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This week the players of the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, are reviving Carmen in a manner superior to the usual "stock" style. Bertha Creighton plays the title part, J. McGrane is Escamillo, and Eugene Moore is Don Jose.

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An artistic souvenir of the Bellows Stock company at the Lafayette Square Opera House, Washington, is a portfolio containing autographed portraits of the members of the company. Those pictured are Lillian Lawrence, White Whittlesey, Antoinette Walker, Charles Wyngate, Katherine Clinton, John T. Sullivan, Grace Griswold, Francis Powers, Katherine Field, Frederic Sullivan, H. C. Bradley, and Walter Clarke Bellows.

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Zaidee Appleton, daughter of George J. Appleton, manager of N. C. Goodwin and Maxine Elliott, made her professional debut at the American Theatre last evening in the Greenwall Stock company's production of Sapho.

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Shipman Brothers are arranging to place permanent stock companies in two of the large cities.

AT THE P. W. L.

For the January Social Meeting of the Professional Woman's League yesterday a music programme was prepared by Fanny M. Spencer. Mrs. George H. Childs was chairman of the Reception Committee. It was "President's Day," for the presidents of all the women's clubs in this city and its vicinity had been invited, and many of them were present.

The programme included soprano solos by Clara Hammer and violin solos by Ruby Gerard-Braun. All the numbers were rendered artistically and there were many encores.

On Feb. 15 a woman's exchange will be opened in the club house. Things to eat and things to wear, all made by League members, will be on sale. Suzanne Leonard Westford will have charge of the exchange.

SAID TO THE MIRROR.

ALFRED HUDSON: "In reference to the statement that D. H. Harkins originated the part of Dr. Lanion in Dr. Jekyll and Mr. Hyde, permit me to say that Richard Mansfield first produced that play at the Boston Museum with the stock company in support, and I was the original Dr. Lanion."

W. J. FERGUSON: "Notwithstanding repeated announcements to the contrary, I did not appear at Proctor's Fifty-eighth Street Theatre in The Britton Burglary last week."

REFLECTIONS.

Maude Adams, whose Summer home is near Ronkonkoma, L. I., is having the railway station at that place made most attractive. A landscape gardener, under Miss Adams' direction, is parking the grounds about the station.

The coming Actors' Fund benefit in Boston will be held in the Hollis Street Theatre, instead of the Colonial Theatre, as was first announced.

Brother Officers closes its season on Jan. 31.

The bill of the matinee performance of the students of the Stanhope-Wheatcroft Dramatic School, which will take place at the Madison Square Theatre on Thursday afternoon, consists of a one-act play, entitled Nobility, and a three-act comedy, entitled Alms and Ends, both by Sigismund B. Alexander, and a one-act play by William Brough, entitled The Pretty Horse-breaker.

Russell Craufurd has been engaged by Liebler and Company to play Moses in The School for Scandal at Wallack's Theatre on Friday afternoon. Mr. Craufurd has, at one time or another, played nearly every part in this comedy. He was the Sir Harry Bumper in the memorable production of The School for Scandal by Mr. and Mrs. Bancroft at the Prince of Wales' Theatre, London, in 1874.

Emil Ankermiller has left New York to go in advance of N. C. Goodwin and Maxine Elliott. The tour of these co-stars embraces a transcontinental trip covering a period of twenty weeks, and closing at St. Paul June 7, 1902.

J. L. Barnett, manager of the Opera House at Troy, O., who has been in town for several weeks, returned home Jan. 22. Before his departure he announced his engagement to Hattie Shutz, a non-professional, of this city.

Percy Plunkett will produce his new comedy, entitled Jerry Judson; or, Stranded in Puckerbrush, under the auspices of Trinity Chapter, No. 18, O. E. S., at New Turn Hall, Union Hill, N. J., Feb. 5.

Queena Bella Davis is dangerously ill at her home, 108 West Ninetieth Street, of inflammation of the brain and nervous prostration.

H. S. McGarvie is now in charge of the advertising at the Charleston, S. C., exhibition. He was recently entertained by the exhibitors and Concessionaires' Club of the exhibition.

Maude Lambert, who was engaged a month ago for the role of Dolores in the Western Florodora company, has made such a decided success that she has been transferred to the Eastern company. She opened in Buffalo Monday, Jan. 22, and received flattering notices for both her singing and acting.

A Bureau for Playwrights and Composers has been established at No. 9 Air Street, Regent Street, W., London, under the direction of Clarence Andrews. The bureau acts as a medium between author and manager for the sale and production of dramatic and musical works. It secures copyrights, produces and purchases plays, collects royalties, and protects the author. A receipt is given for all works submitted, and they will be returned to the owner on demand. Only original plays and compositions, of which the bureau has the exclusive selling rights, are acceptable.

Charles H. Greene, managing Are You a Mason for Rich and Harris, has accepted an offer to manage a circuit of theatres in the West for a term of years. He will enter upon his new duties at the close of the season.

The engagement is announced of Pauline Chase, of The Liberty Belles, to Alexander Dow, a prominent New York business man.

Fleurette de Mar recently played the principal role in Foxy Grandpa usually acted by her sister, Carrie de Mar, and made a decided hit.

Clarence Arper, who has been playing the character business in Cleopatra with Melbourne MacDowell, is now doing the leading business in Mr. MacDowell's production of La Tosca.

Spencer Charters, of the Little Irene Myers company, was presented recently by the Eagles of Harrisburg, Pa., with a handsome silk umbrella. He was also the guest of honor at a banquet given by the aerie.

Stella Keen will make her professional debut in Zelma Rawlston's new play, A Woman's Way.

Owing to the illness of Nadine Winstan her company closed its season at Fort Worth Jan. 20. The company were billed to play Fort Worth on that date, but Miss Winstan was unable to leave her bed. She is suffering from spinal meningitis and pleuro-pneumonia. Her condition is now a little improved. Miss Winstan will rest for the remainder of season.

In a tour of twenty weeks William Collier, whose local engagement opens at the Madison Square Theatre on February 10, will have traveled over twenty-one thousand miles, which is remarkable mileage considering the length of time. He has visited nearly all of the important cities of the country and his business has been extremely large. Mr. Collier will open his engagement at the Madison Square with his success of last season, On the Quiet.

A circular of the People's Players that has been forwarded to THE MIRROR announces Shore Acres as a feature of this company's repertoire. The rights to Shore Acres are controlled by Mrs. Katherine C. Herne, and the People's Players have no authority to use the title or to present the play. Other plays advertised by the company are Happy Hooligan, The Engineer, Rip Van Winkle, The Inside Track, The Black Flag, Friends, Duffy's Jubilee, and Faust.

J. H. La Pearl is busy at Terre Haute, Ind., preparing his new production, Reaping the Harvest. The veteran showman has given up the circus business and will devote his attention hereafter to theatrical ventures solely. He has engaged his company and rehearsals are now being held at Terre Haute. The play will be produced the latter part of January at Louisville, Ky., where its scenes are laid. The route includes the principal cities of the South and Northwest. The play is a comedy-drama by Tom Fitch, a younger brother of Clyde Fitch. Mr. Fitch is writing two other plays for Mr. La Pearl, a rural drama, called Home Again, and The Town Pool.

Bernard Espinasse, the Australian playwright, has left Sydney for London, to conclude negotiations for the production of three of his plays. A number of Mr. Espinasse's works have been successful in Australia.

Tim Murphy has decided not to go to the Pacific Coast with A Capitol Comedy this season. His success in Paul Wilstach's play of Washington life has been so emphatic in every city where it has been seen that Mr. Murphy turned east from Denver and took up a new route, especially prepared for him at his New York offices. The rest of this season he will spend in the South and Middle West, appearing in only a few new cities, playing for the most part return dates. Efforts are being made to find time for Mr. Murphy on Broadway.

The Rogers Brothers in Harvard is the name of the musical farce that John P. McNally is writing for the use of the Rogers Brothers next season. It will be produced at the Knickerbocker in September.

James L. Glass, manager of the tour of Julia Kingsley and Nelson Lewis in Along the Mohawk, has issued an attractive little paper, the Mohawk Beacon, devoted to the interests of his attraction. Mr. Glass claims that he is the originator of this form of advertising, having first used it three years ago.

The tenth anniversary of the opening of the Empire Theatre was celebrated on Saturday.

Manager W. A. Showalter, of the Latrobe, Pa., Opera House, will make extensive improvements in his theatre the coming Summer.

Mr. and Mrs. Rogers, at Liberty, joint engagements.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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INDIVIDUAL RIGHTS.

"It would be interesting," says the Hartford *Telegram*, "to find out whether actresses have any rights which lawyers are bound to respect in a court room." And this inquiry was suggested from a perusal of the reports of a case in a Philadelphia court recently where an actress was plaintiff in a suit for damages for a breach of contract by a theatrical manager who disputed her claim on a theory that did not strike the jury as pertinent. It really did not matter, as to the inquiry of the paper above quoted, what the question at issue was. The treatment of the plaintiff as a witness in her own behalf inspired the question. "It would seem," says the *Telegram*, "as if a woman, whatever her occupation, ought to be entitled to better protection from the vulgar impertinence of a brow-beating lawyer than the plaintiff received in this case when she was cross-questioned. She was made to go through the minutest details as to her stage costumes, with a view to embarrassing her, and she was finally asked as to whether the absence of costume was not her specialty on the stage. She had to relieve her embarrassment as best she could, as the court does not seem to have considered it necessary to come to her assistance. More's the pity."

The case here referred to attracted the attention of THE MIRROR, as it must have attracted the attention of many other newspapers that consider the rights of persons, for the brutality of the judge who presided, for he, far more notably than the counsel for the defendant, was responsible for the abuse of personal right that the unrebuked impertinence of the questioning lawyer illustrated.

There seems to be a peculiar and a disgraceful tolerance by judges generally of insolence on the part of lawyers toward witnesses in cases of all kinds at law. The fact is that most judges will permit questions of counsel that in other circumstances and on other occasions would result in the chastisement of the lawyers who put them. The machinery of the law, however, is so insulated—so controlled by persons belonging to its profession—as the making of it also is, that perhaps it is natural that such control should have made possible the exhibitions of outrage to which persons not of the law are regularly subjected in the courts. Sooner or later there must be a reform of these abuses.

There is a section of the press, however, that is in a contributive way responsible for outrages in court in the name of the stage. Sensational newspapers rely from day to day as to their sensationalism on what they can manufacture at the expense of people of the theatre. The stage is the one great institution that at all times interests the public in its plays and in its actors. Thus anything at all prominent, or upon which a sensation may be erected, is a subject for the sensational newspaper. The "press agent" is held to account for much of the stuff that the sensational newspaper manufactures from an irrelevant suggestion, or that it fabricates from the imagination of some young man or woman ambitiously working on "space." Actors find in the newspapers things attributed to them of which they never dreamed. And as advertisement is thought—at least by the newspapers that indulge in this sort of thing—to be the very breath of life of actors, liberty is followed by abuse, and that by libel, with frequency. It is not strange, in this aspect of affairs, that the courts, lax usually as to the rights of persons under examination, should let almost any brutal pettifogger transgress even to indecency when examining a woman of the stage.

Another extravagance of the sensational newspaper, sometimes rebuked but still persisted in—and this also tends to the discredit of the stage in court as elsewhere—is the description of every woman arrested in circumstances of misdemeanor or of crime and not exactly identified at the moment as "an actress." Any drab picked up on the corner for a common misdemeanor may assert that she belongs to the theatre, and her statement is printed as a matter of course by the newspapers that discredit themselves in this as they do in a thousand ways kindred to it that emphasize their common lack of veracity.

Nobody apologizes for sensational newspapers, for they never apologize themselves. Nobody every expects apology from or of them. But the courts are different. They assume to stand for personal rights. And they ought to be much more particular in protecting personal rights.

A GROWING INSTITUTION.

THERE is no doubt that the Actors' Church Alliance is a growing institution, as there also is no doubt that good results are bound to flow from the earnest and intelligent work of those prominent in its administration and extension.

The notes of the activities of the Alliance published in THE MIRROR from week to week give some idea of the spreading of its organization and of the practicability of its principles. Naturally, the New York chapter of the society—being the parent organization—develops more of the initiative, and shows a greater diversity of endeavor, than other branches, for here is the field of the Reverend Bishop POTTER, formerly President of the Alliance, and still active in its work, as well as that of the Rev. WALTER E. BENTLEY, General Secretary, the most zealous of its administrative officers, to whose enthusiasm, justified by his own endeavors and inspiring to others, the Alliance owes its being and in a large measure its progress.

On Sunday the New York chapter of the Alliance held its twenty-third regular service at the Manhattan Theatre, this being the first meeting in a theatre, and a crowded audience was present. The Rev. WALTER E. BENTLEY announced that the local chapter has a membership of eight hundred. Dr. EBENEZ M. STIRES, of St. Thomas' Episcopal Church, the new President of the chapter, preached an interesting sermon, and an excellent music programme was rendered.

Last Wednesday the Alliance organized a chapter in Philadelphia in most encouraging and happy circumstances. Bishop POTTER, than whom there is no more unselfishly busy man in New York, graced the occasion by his presence and assisted in the organization, as did also Mr. BENTLEY. And the Bishop took occasion to correct some impressions of the stage and its people that the narrow-minded hold in line with prevailing ideas generations ago. He recalled the time when, years ago, as a boy, he visited the theatre in Philadelphia surreptitiously and enjoyed the acting of FORREST and other players of note of that day. It is evident that the Bishop would visit the theatre nowadays if he could find time from his manifold duties, for he is in full sympathy with its better manifestations. In this movement of the Actors' Church Alliance he represents that liberality of mind that is characteristic of scores of the most able and influential clergymen in the great centres of intelligence. Here in New York many of the most prominent of the clergy preach in favor of the theatre as an inspiring and educational influence in its better circumstances, and, more than that, many of them attend the theatre.

The Actors' Church Alliance has already accomplished more in line with the purposes announced for it than many believed it ever would accomplish, but if it should do nothing else its simple organization is a potent protest against the illiberality of certain clergymen that still pronouce anathema against the theatre and all concerned in it.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C., from Jan. 19, to 25, 1902.

CATHERINE. By Edward Alexander Cooke.

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THE THEATRICAL TRUST.

Complaint and Criticism from the South, Where the Public Suffers.

Nashville American.

As soon as the Syndicate had crushed the life out of most of the independent theatres and had won over Mansfield, Goodwin, Wilson and other stars who had fought it, the public was engaged in good fashion. During the fight it was wisdom to send out none but good shows, and Nashville and other cities got a hundred high-class shows of all sorts in a season. When the battle was won this policy was changed, and the cheap shows were rushed out in great numbers, each labeled with the stamp of New York and heralded as "the greatest success of the year." At first the public was gulled by the price, a dollar and a half, and then when this would not work the price was cut down to a dollar. The people soon found out that they were being fooled, and they quit patronizing the dollar shows and took nothing for granted about those advertised at a dollar and a half. If they knew that a show was good they went to see it, and all the labels and stamps in the world would not make a poor show go at any price.

The Syndicate has shoved off its New York failures on the provincial cities and towns so long that the public has naturally become skeptical of anything labeled a success, and this skepticism has gone so far that really meritorious shows often are passed up. In those cities where the public is most cultured, and Nashville is among that number, the skepticism has grown to abnormal proportions, and this makes it difficult for a local manager to book in good shows. Those shows which had met with cold receptions do not come back, and the Syndicate has grown more and more spiteful in shutting of high-class shows from coming here and in those cities where they had hard fights. This, then, is the most plausible explanation of the dearth of good shows in Nashville this season, and for past seasons. Dollar shows will not pay, and dollar and a half shows can't be booked to fill out a season.

With the dearth of the independent combination theatre began the rise of the popular price stock house, and the rise of these houses meant the death of the cheap road show, for the public would not pay a dollar to see a show that was less meritorious than the productions of the stock companies at prices ranging from a dime to a half dollar. The Syndicate is now trying to close up the stock companies wherever they are a menace to its business, and another fight is on and is being waged in divers manners. He who loves the theatre for the theatre's sake might well look with apprehension on what is taking place every day, not so much here as elsewhere. The writer is familiar with the conditions in a neighboring city, where the Syndicate has closed up a stock house after it had run eight weeks. It accomplished this by playing high-class combination attractions twice a day every day in the week, giving the matinees at popular prices. In other cities other methods have been resorted to. A recent bulletin of the Actors' Society states that 197 combinations and several stock companies have already closed this season. What is the explanation? Surely not hard times?

Anything that lowers the dignity of art to the level of a trade is a menace to society. The Theatrical Syndicate has lowered the stage until it has become a commercial pursuit with managers, dramatists and players. There are more mediocre actors, classed as stars, managerially made, playing in tailor-made plays now than was ever before known in the history of the American stage. With the exception of Mrs. Fiske, Richard Mansfield, Sothern and, perhaps, one or two more, our actors are after the almighty dollar, and care nothing for uplifting their art. Julia Marlowe, incomparable Viola and sweetest Juliet, is playing melodrama!

When the older actors shall have passed away, what is going to become of the stage under the merciless oppression of the Syndicate? It has brought about a stagnation of art and a dwarfing of talent. The future cannot hope to get actors from its school, for there is no stimulus there to develop them. Where will they come from, then? If not from the stock companies, they will have to be imported, as are most of its plays, for the Syndicate does not intend to cultivate home talent either in the dramatist or in the actor.

The recent wild and foolish break of the Syndicate in attempting to have Norman Hapgood discharged from the *New York Commercial Advertiser* shows how desperate it is becoming. Having throttled the managers it now wants to choke the papers and have box-office criticisms of all its productions. The *Commercial Advertiser* was not venal, and Mr. Hapgood was kept at his post, which he has filled with honorable distinction for the past four years. By this very act the Syndicate confessed that it was doing a contemptible and nefarious thing, just as do all of those who object to a critic because he is known to be independent and fearless in his opinions. If Mr. Hapgood had been venal, the Syndicate would have silenced him or won him over, but never would it have attempted to have him discharged. He is honest and has the courage of his convictions, and there's the rub.

A paper owes a duty to its patrons above everybody else, and when it discharges a man in whom it has confidence to appease the whim of an advertiser it has done itself relatively more damage than it will ever ever with the receipts in advertising from that source. It does not take the public long to find out a man, or a paper, and the critic of theatrical performances is the earliest person connected with a paper to learn. If he possesses sane judgment and is equitable and discriminating in his opinions, he will gain and hold the confidence of the public. On the contrary, if he "boosts" a bad show and thus deceives the public, he is quickly uncovered, and a few repetitions of this and the man and his paper have lost their hold on the public. It will think he is unknowing, or that his utterances are controlled by the business office.

Hazlitt, in discussing this subject, wrote: "I beg leave to state my opinion that no actor can be written up or down by a paper. An author may be puffed into notice or damned by criticism, because his book may not have been read. An artist may be overrated or undeservedly decried, because the public is not much accustomed to see or judge of pictures. But an actor is judged by his peers, the play-going public, and must stand or fall by his own merits or defects. The critic may give the tone or have a casting voice where popular opinion is divided, but he can no more force that opinion either way, or wrest it from its base in common sense and feeling than he can move Stonehenge."

What is true of one player is true of a company, and also of a play. *Vice* appeals to stage matters is the decision of the court of last resort, and whenever a critic comes adjacent to recording the opinion of the public, not by making to know what that is, but by stating his own, founded on knowledge and long study, he will be the one that has the most weight in any community. A critic may be opposed to the judgment of the public, and still have influence, especially when it is understood that he is honest and fair-minded, but no indiscriminate flatterer ever carried conviction.

SEASON OF THE CHILDREN'S THEATRE.

The managers of the Children's Theatre, which was established last year at the Carnegie Lyceum, announce that a second series of plays will be given this Spring at the same place, beginning early in February.

Instead of fairy plays, such as were presented last season, the productions this year will be chiefly dramatizations of famous stories for children. These dramatizations are being made by Alexander Hume Ford.

The company, which is now being formed, will be composed largely of grown men and women, but a number of children will be among the principal players. The grown persons already engaged are W. D. Stedman, Julian Gross, C. H. Montgomery, Helen Avery-Hardy, and Mattie Gen. The children engaged are Webb Reese, Beatrice Abbey, Doris Hardy, Blanche Alexander, Iphs Townley, and Edna Page.

MRS. FISKE AT THE WALDORF-ASTORIA.

Mrs. Fiske appeared in the large ball-room of the Waldorf-Astoria in A Bit of Old Chelsea last Tuesday afternoon for the benefit of the Summer Rest Society, which is patronized by the most prominent people in New York life, and after the play was rendered a reception by the patronesses and their friends, numbering several hundreds, among whom were Mrs. John Jacob Astor, Mrs. Josef Aymar, Mrs. Lloyd Bryce, Mrs. J. Muhlenberg Bailey, Mrs. George Bliss, Mrs. J. Abercrombie Borden, Miss Byrd, Mrs. Henry L. Bartley, Mrs. Robert M. Bull, Mrs. James A. Burden, Mrs. Frank H. Bosworth, Mrs. H. A. Barrow, Mrs. Henry Clews, Mrs. Alfred Chapin, Mrs. Carlton, Mrs. Fulton Cutting, Mrs. J. Wells Champney, Mrs. William G. Choate, Mrs. Bayard Cutting, Mrs. William R. Curtis, Mrs. John Carlin, Mrs. William A. Dean, Mrs. Cleveland H. Dodge, Mrs. Robert De Forest, Mrs. W. Butler Duncan, Mrs. Morgan Dix, Mrs. William E. Dodge, Mrs. William E. Dodge, Jr., Mrs. Eldon Dyer, Mrs. Walter Devereaux, Mrs. Henry F. Dimock, Miss Mary Rhea, Miss Fleming Mrs. Frederic Gallatin, Mrs. Walter Garnes, Mrs. W. Morton Grinnell, Mrs. Robert Goelet, Mrs. James W. Gerard, Mrs. Francis Barton Harrison, Mrs. Robert Hoe, Mrs. Cooper Hewitt, Mrs. John Hone, Mrs. Edward Humphreys, Mrs. Brayton Ives, Mrs. Adrian Iselin, Jr., Mrs. C. Oliver Iselin, Mrs. Richard Irvin, Mrs. Morris K. Jesup, Mrs. Bradish Johnston, Mrs. Cadwalader Jones, Mrs. William Jay, Mrs. H. Van Rensselaer Kennedy, Mrs. Benjamin Knower, Mrs. Louis Cass Ledyard, Mrs. J. Pierpont Morgan, Mrs. Clarence Mackay, Mrs. Richard McCurdy, Mrs. Levi P. Morton, Mrs. Richard Mortimer, Mrs. Pierre Mali, Mrs. Gordon Norrie, Mrs. Hilborne L. Roosevelt, Mrs. Rhinelander, Mrs. William G. Rockefeller, Mrs. William Rockefeller, Mrs. Whitelaw Reid, Mrs. J. Hampton Robb, Mrs. R. M. Roosevelt, Mrs. Frederick Roosevelt, Mrs. Benjamin F. Romaine, Mrs. Elliott Shepard, Mrs. William Douglas Sloane, Mrs. Samuel Sloan, Mrs. William Everard Strong, Miss Clara Spence, Mrs. Phelps Stokes, Mrs. Francis Lynde Stetson, Mrs. W. J. Schieffelin, Mrs. W. W. Shippen, Mrs. Marion Story, Mrs. Louis C. Tiffany, Mrs. H. McK. Twombly, Mrs. T. Sedgwick Tailer, Mrs. Paul Tuckerman, Mrs. J. Kennedy Tod, Mrs. Frederick Vanderbilt, Mrs. George Vanderbilt, Mrs. Alfred Vanderbilt, Mrs. J. Hood Wright, Mrs. Ferdinand Wilmerding, Mrs. Howard Webb, Mrs. Jacob Wendell, Jr., and Mrs. Clarence Whitman.

The committee was composed of Miss Florence M. Rhett, chairman; Mrs. F. D. Winslow, Mrs. Walter G. Oakman, Mrs. H. L. Roosevelt, Miss Anne T. Morgan, and Miss Georgie Shippen.

In A Bit of Old Chelsea Robert T. Haines appeared as Jack Hillier, the sculptor, and Frank McCormick, Kent Henderson, and Clara Bogel as the artists. Beatrice Herford also appeared with an original monologue.

GOODWINS MAY STAR SEPARATELY.

Mr. and Mrs. N. C. Goodwin (Maxine Elliott), who have been co-stars for several seasons, may head separate companies in the not far distant future. They are considering this step, it is said, because of the seeming impossibility of securing plays in which both stars may have equally good roles. The matter has not been settled, however, and should a suitable play be found Mr. and Mrs. Goodwin will continue to star jointly.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. N. M., Jr., Brooklyn: William Faversham never played in Sporting Life.

L. L. L., Lowell, Mass.: Mrs. Patrick Campbell's route up to May 3 contains no Boston booking.

R. M. G., New York: Mrs. Leslie Carter never played Charlotte Corday, or any other part in the same company with Kyrle Bellew.

H. F. N., Boston: Mrs. William Collier (Louise Allen Collier) is appearing with her husband's company in On the Quiet.

C. M., Brooklyn: All routes that THE MIRROR can obtain are published in the "Dates Ahead" department each week.

C. H. P., Syracuse: David Warfield presented The Auctioneer 105 times at the Bijou Theatre, eight times at the Grand Opera House, and seven times at the Harlem Opera House this season, making in all 121 performances in New York.

FRANCIS J., Pittsburg: Rinaldo, Ernest Lacy's play, was produced at the Castle Square Theatre, Boston, Feb. 25, 1895. The cast included Joseph Haworth, Louise Mackintosh, Grace Atwell, Howard Gould, and T. W. Ross.

L. E. C., Buffalo: Most stationers carry a stock of photographs of prominent players. Brentano's, Union Square, or Charles L. Ritzmann, Fifth Avenue and Twenty-second Street, New York, probably can supply you with the portraits you desire.

G. S., Oakdale, L. I.: Edgar Selwyn is a member of the Arizona company that will open at the Adelphi Theatre, London, Feb. 1. He will take his old role of Tony Mostano. This season, up to his departure for London, Mr. Selwyn was one of Kyrle Bellew's supporting company in A Gentleman of France.

CONSTANT READER, New York: The Old Homestead was originally produced at the Fourteenth Street Theatre, Jan. 10, 1868. The cast: Joshua Whitcomb, Denman Thompson; Cy Prime, George A. Bunny; Jack Hazzard, Walter Gale; Ike Gosney, J. L. Morgan; Henry Hopkins, Walter Lennox, Sr.; Judge Patterson, Gus Kammerle; Reuben Whitcomb, T. D. Frawley; Aunt Matilda, Mrs. Louise Morse; Annie Hopkins, Virginia Marlowe; Reckity Ann, Annie Thompson.

R. F. C., Brooklyn: A Scrap of Paper, that is derived from Victorien Sardou's comedy, Les Pattes de Mouche," was first produced in England in 1861. Later it was presented at the Court Theatre, London, where it ran for a full year. The first production in this country took place at Wallack's Theatre on March 18, 1879. The cast: Prosper Couramont, Lester Wallack; M. Brissemesh, John Gilbert; Baron de la Glacire, Charles Rockwell; Anatole, N. B. Wood; Baptiste, C. R. Edwin; Francois, J. Peck; Hosanne de Rosenville, Rose Coghlan; Louise de la Glacire, Stella Boniface; Mlle. Rosalie, Kate Garrison; Mlle. Mathilde de Marival, Kate Bartlett; Madame Dupont, Miss R. Bindell; Pauline, Miss P. Eytinge. The comedy enjoyed a prosperous run at this theatre and has since been revived often and by many noted players.

LETTER TO THE EDITOR.

The Canadian Tariff.

TORONTO, CAN., Jan. 28, 1902.

To the Editor of The Dramatic Mirror:

SIR,—The article in THE MIRROR of Jan. 25, headed "To Remove Canadian Duties," may convey, I fear, a wrong impression to theatrical managers and other interested. The deputation that waited upon Mr. Paterson, the Minister of Customs for Canada, included A. J. Small, manager of the Grand and Toronto opera houses; Al. Loudon, of Hamilton, Ont.; J. H. Ryan, Fred Perry, theatrical printer, and the undersigned. While the question of abolition or reduction was discussed, Mr. Paterson pointed out that it did not come within his power to change the tariff, his duties being the interpretation of the various classifications. He informed the deputation that, from what he had heard, they had a grievance that he would take pleasure in putting before the Hon. Mr. Fielding, Minister of Finance, before changes were presented to the House of Commons next session, and he hoped that something would be done that would meet with the approval of the theatrical interests. From the above it will be seen that the Government, through its representative, held out hope of a modification of the tariff. Yours, ALBERT E. COWAN.
Press agent Grand Opera House.

THE USHER.

Messrs. Weber and Fields are independent men, who have built up their great popularity by conducting their business in their own way. Apparently that way is not in line with the ideas of the Theatrical Trust. At all events, it will interest readers of THE MIRROR to know that Messrs. Weber and Fields, when they leave the city of New York this coming Spring for their annual tour, will play only in theatres that are not controlled by the Theatrical Trust.

Boston, Chicago and various other cities will be visited, and the great burlesque company will not be crowded out of any of the places that it was the intention to visit before the rupture with the Trust occurred.

While no specific reason for their intention to play in strictly independent theatres has been given out by Messrs. Weber and Fields, one does not require occult powers to guess it.

The Troy *Press* quotes THE MIRROR'S editorial on the Ahearn Censorship bill as showing how the profession views the bill, which proposes to regulate it, and adds "little likelihood exists that the legislature will make itself ridiculous by passing this freak measure."

Mr. Ahearn, by the way, recently told the legislative committee to which his bill was committed that he had received a letter from "a prominent actor" supporting his measure. In this letter the actor says that "the only persons who are opposed to the bill are managers who were formerly saloonkeepers, prize fighters, dive keepers, race track followers, and others of that ilk, who are responsible for the decadence of the drama. They crush and grind down the actors."

The well-informed *Democrat and Chronicle*, of Rochester, editorially questions the sincerity of Mr. Ahearn's bill as to its alleged ethical and artistic purpose. Says the *Democrat and Chronicle*:

Assemblyman Ahearn, author of the bill to create a State theatrical commission, puts forth in behalf of this measure a plea for support in which he avers that it is aimed against the commercial managers, and that the fundamental purpose of his bill is to "differentiate between the ethical and commercialised sides of the drama, and by so doing insure not only to the actor the protection and profit to which his artistic ability entitles him, but also to guarantee to the public that return which belongs to it because of its support of the art."

In support of this contention Assemblyman Ahearn avers that "the only opposition to the measure emanates from the managers and those publications" that are subsidized and controlled by them. The fact is that not a single one of the newspapers or other publications notoriously controlled by the managers against whom Mr. Ahearn says his bill is aimed has had a word to say against his bill, and the opposition to the measure "emanates from" THE DRAMATIC MIRROR and from newspapers that, like the *Democrat and Chronicle*, are not in the slightest degree controlled by any theatrical manager or managers, sole or syndicated, under the sun. Assemblyman Ahearn's assertion, then, is nonsense, and such obvious nonsense that it is difficult to believe that it is sincerely made. And if Assemblyman Ahearn's plea is insincere in this particular, it is insincere all through. The maxim "Falsus in uno, falsus in omnibus," directly applies.

Whether Assemblyman Ahearn is sincere or not, his bill, should it become a law, would be far less likely to embarrass the managers against whom Mr. Ahearn says it is directed than to tighten their grip on the theatrical business and dramatic art and to perfect their monopoly.

Mr. Ahearn's bill proposes to give five persons, to be appointed by the Governor, absolute power to arbitrarily exclude from any theatre in this State any actor or any play they choose. The bill provides that these five persons must all be actors. That they will not be actors of the first rank, comparatively independent of the commercial managers, is certain, because such actors could not afford to serve on the board. They must be actors who are more or less dependent for their livelihood on the very managers against whom Mr. Ahearn says his bill is aimed and therefore likely to be considerably influenced in their official conduct by the wishes of these managers.

If Mr. Ahearn really wishes to "differentiate between the ethical and commercialised sides of the drama" and the rest of it, let him so amend his bill that it shall provide for a board for the examining and licensing, not of actors, but of managers, and shall contain a provision that no booking agent or firm of booking agents shall be licensed as a manager by the board. That will, at least, prove his sincerity, which, at present, can hardly be said to be established beyond the shadow of a doubt.

The bill will bear watching.

An ephemeral correspondent writes: "A firm connected with the Theatrical Trust made an application recently to the New York representative of the Southern Railway for a pass from Washington to Atlanta, and the request was refused. Then these men wrote to the headquarters of the railway at Atlanta, stating what the New York agent had done, and demanding his instant dismissal. The letter was sent to the railway representative in New York, and the General Manager wrote to the concern that made this modest request declining to comply with it. They said that their New York representative had been in their employ for about twenty years, and was respected by all who knew him, and they ratified and approved his action. The General Manager further inquired whether these members of the Theatrical Trust were dreaming."

THE PASSING OF CAMILLA URSO.

Camilla Urso, the noted concert violinist, died at the New York Infirmary on Jan. 20, after undergoing a surgical operation. Her illness had been brief, and the news of her passing was an unexpected shock to her wide circle of friends and admirers. Her daughters were with her at the last. As she lay, in a semi-conscious state, she seemed to be dreaming of her triumphs in the past. She moved her arm as though again she played her violin, and with a smile of peace and happiness upon her lips she passed away.

Camilla Urso was born in Nantes, France, on June 13, 1842. Her father, Salvator Urso, a Sicilian, was a flautist and an organist of considerable reputation. Her mother was Emilie Girouard, a native of Portugal. She also was a musician. The daughter displayed her inherited love of music when she had barely passed her infancy. Her father was at the time the leading flautist in the theatre of Nantes. Night after night he carried the little girl to the playhouse, where she sat through the performances listening intently and delightedly to the music.

At the age of six, at her own wish, she began to study the violin. A year later she made her debut as a soloist at a concert. The auditors greeted her as an interesting prodigy. After they had heard her performance they applauded her as a wonderful artist. Fortunately this success did not induce her father to keep her before the public. Instead he placed her in the Paris Conservatoire, where for three years she studied industriously, practicing ten hours every day. Upon leaving the Conservatoire she appeared in concerts in Paris at the Salle Herz, at the Conservatoire, and before the Société Polytechnique and the Association of Musical Artists.

Her performances in Paris aroused the greatest interest among musicians and the admiration of the critics and public. News of her fame reached America, and in 1852—the same year in which she completed her studies at the Conservatoire—she was brought to this country by her father, who had received an offer from a concert manager for $20,000 a year for her services. For some reason this contract was broken when the father and daughter arrived in New York, but the Germania Society immediately came to the rescue, and under its auspices Camilla Urso was introduced to the American public. Her first concert created a sensation in musical circles here. The next season she played in six of Madame Alboni's concerts, thereby establishing herself firmly in public favor. In December, 1853, she became the violin soloist of Madame Sontag's concert company, and appeared with that organization in Cincinnati and in New Orleans. In March Madame Sontag went to Mexico, where, shortly afterward, she died, and Camilla Urso returned to New York. In 1856 she was engaged to make a concert tour through the West. The venture was not successful, and the girl—then but fourteen years old—was left alone and without money in Nashville, Tenn. Far from being cast down by her ill fortune, she gave a concert under her own management and earned enough to pay her way back to New York.

While still in her teens Camilla Urso married, and for several years did not appear before the public. In 1863, however, she came out of her retirement and played at a concert of the Philharmonic Society in this city. So cordial was the welcome given to her upon that occasion that she decided to continue in her profession. Offers of engagement came to her from every quarter, and for many years after that her violin was never long silent. She made a tour of the world in company with Clementine de Vere. She went again and again to Europe on concert tours of the principal musical centers, and during her long career she played in nearly every city and town of the United States. Her career from first to last was an almost uninterrupted succession of triumphs. In private life Camilla Urso was Mrs. Frederic Luere. Her husband and two daughters survive her.

The funeral services were held on Thursday morning in St. Vincent de Paul's Church. Upon the casket lay the violin of the great artist and round about it were floral tributes from many of her friends. The musical service was unusually impressive and beautiful. Among the musicians who took part in it were Charles Gregorowitsch, Margaret Hall, and the Woman's Orchestra, under the direction of Carl V. Lachmond.

A VALUABLE GUIDE FOR MANAGERS.

Charles L. Young, the concert manager, has completed the long labor of compiling "The Charles L. Young Musical Club and Amusement Directory," and the book has been placed on the market at the reasonable price of $3 a copy. The volume is a large one, containing more than a thousand pages, and its scope is extraordinarily wide. It is, indeed, the largest and most complete work of its kind ever published in America.

The directory contains full and accurate information about every theatre, opera house, hall and casino in every city and town in the United States and Canada. Information is also given about newspapers, banks, hotels, local clubs and societies, music dealers, railroads, transfer companies and the amount of printing required in each town. Similar information is given about various foreign countries. A table is given of legal holidays in various States, and the dates are given of all fairs, flower shows and other expositions to be held in the United States and Canada during the year.

The directory further contains complete lists, giving addresses, of the principal American theatrical and musical managers, lithographers and show printers, distributers and bill posters, lyceum course managers, actors, vocal and instrumental musicians, teachers, lecturers, readers, entertainers, musical and dramatic agents, manufacturers of musical instruments, music publishers, orchestra leaders and band masters. There are also lists of plays, operas and operettas, and a tremendous amount of general information is given upon copyright law, post office regulations, cable and telegraphic codes, and, indeed, every subject of interest to one in the business of providing amusement.

The book is well bound, is clearly printed and is conveniently arranged. It will be revised annually.

SHIPMAN BROTHERS INCORPORATED.

Articles were filed at Albany last week incorporating the managerial firm of Shipman Brothers. The officers of the new corporation are Ernest Shipman, President and Treasurer; Fred Shipman, Vice-President; Joseph Shipman, Second Vice-President; George C. Dunt, Secretary. The general offices will remain in the Holland Building, 1440 Broadway, where an increased floor space has been secured. The rise of this firm has been steady and consistent. In almost every instance their ventures have been marked with success, and their original methods used in the advertising of their various attractions have won marked consideration from every source. A play department is to be a feature of the corporation and several new attractions will also be added for the coming season.

Louise Mackintosh, characters, at Ilberty. * *

A NOTABLE BENEFIT.

At the Manhattan Theatre on Thursday afternoon last Mrs. Fiske and her company appeared in The Unwelcome Mrs. Hatch for the benefit of the Regina Angelorum, a home for young women out of employment, at 116 East 109th Street, under the charge of the Sisters of Mercy. The event was under the auspices of this committee:

Most Rev. M. A. Corrigan, Very Rev. Joseph F. Mooney, Rev. M. J. Phelan, Hon. Meenan J. O'Brien, James A. Blanchard, John D. Keenan, A. S. Hewitt, W. R. Grace, Isaac Fromme, R. C. Moody, Lawrence Delmour, Jacob Cantor, L. A. Gelsenich, W. H. Burke, Messrs. John D. Crimmins, John A. Sullivan, Hugh King, Cornelius O. Reilly, Jeremiah Fitzpatrick, E. C. Curry, M. D. Farrell, W. P. O'Connor, E. J. Shaw, Patrick Farrelly, James D. Murphy, John D. Cranmer, Victor J. McQuade, Thomas Morrissey, Thomas M. Crimmins, Hugh O'Donnell, Thomas Lennon, James Meehan, J. G. O'Keefe, Thomas McLaughlin, John J. Smith, R. C. Baker, J. C. Valentine, J. C. Lyons, C. F. Durnan, L. J. Callanan, P. N. Collins, R. Donovan, Peter F. Collier, Harrison G. Fiske, Thomas M. Bailey, D. A. Spellissy, R. M. Walters, W. J. Bowen, John J. Fallon, J. J. Robertson, J. C. Bagley, E. J. Conway, John Madden, James O'Connell, D. J. Quinlan, M. J. Glynn, John McLaughlin, Daniel Scheffin, Daniel F. Cohalan, Edward Smith, John J. Friel, Drs. E. Guernsey, D. A. Sinclair, G. E. C. Kelly, and William Donovan, and Captain John Fleming.

After the second act the Rev. John Talbot Smith, chaplain of the Sisters of Mercy, delivered an address of thanks. He noted the contrasting spheres of those concerned in the church and those in the theatre, but declared that compensations come to all. His address was happy in spirit, and he continued:

We of the clergy can talk our audiences to sleep Sunday after Sunday and never a word of protest, but with the actor and actress these things are clearly impossible, as Mrs. Fiske shows that she can keep her audience awake. Now on this occasion I have been asked to thank these kindly people and you for the interest taken, but it would be unjust as well as ungracious not only to Mrs. Fiske and her company, but to the Sisters of Mercy, who sent me here to-day to express their appreciation and extend their thanks, and also of the committee, which chose me probably on the same ground that prompted the boy's answer to his papa. Said papa: "Sir, When I was a young man I went out to face the world alone." "Well, dad, that's all right," said the boy, "of course, for you had the face to do it!"

So not to be unjust and ungracious to the confidence that has been imposed upon me, I may say that we have all done our duty in this matter and we are all getting our money's worth. Even the committee is getting its money's worth, but the expense and the burden of this entertainment has fallen upon the proprietor of this theatre and Mrs. Fiske and her company. Now that we all know is no small burden, for we all know what it is for players to come in the middle of the day, after their many performances during the week, to give this extra performance for charity. If we can speak of it as a charity. For in a play and in a theatre like this, on a stage like this, and with an artist like Mrs. Fiske, it seems to me that playing is simply and really and truly play. In such circumstances, with everything so complete and finished as this entertainment is, it seems to me that the actors are simply enjoying themselves, for we are witnessing one of those performances (I cannot, of course, speak now from experience, for the clergy are barred from the theatre, but when I was a young man I remember going to the theatre) that are rare. When I was a young man, a good many years ago (no, not so very many years ago either), I remember witnessing Annie Ward Tiffany's performance in many and many a play when she was the star, and it is a pleasure to recall the enjoyment that remarkable woman has given us.

So in behalf of the Sisters of Mercy I wish to thank very sincerely Mr. and Mrs. Fiske, and the actors and entire company, for their services. The Sisters would have liked to have been here themselves. I could not but think of the contrast between the lives of the Sisters of Mercy and the life of the stage as I looked at the beautiful dresses worn in the play—more than in any other circumstances the immense sacrifice these women have made. Not that they have left the world, ladies, but that they cannot dress well. [Applause.] I think that must be the hardest sacrifice of any woman. The gowns worn by the Sisters of Mercy are cut out with a pair of shears and then put together with packing thread.

But as Miss Tiffany says in the play, "The world is not very willing to help women to help themselves." But I do not know about that, for here is Mrs. Fiske and the Sisters of Mercy helping women. This is all for a boarding house, my dears. Just this: for it is simply a boarding house without the commercial idea. A boarding house where young girls of respectable who come here from other cities, or who, living here, try for to get employment, may come and stay on the tenderness and sweet sympathy of a home where that very commercial spirit that Mrs. Fiske herself has been fighting for manages to get no place; and the actress who has won her name and her fame, and the Sisters of Mercy have met here to-day to work together for the benefit of these poor girls alone in the world and give them a home. If this is charity, it is being worked to-day. You can see at once what prosperity has attended the career of Mrs. Fiske. She is going out now on her tour, but her advance agents have been on the road, and wherever she will go she has left that appreciation of the artist that will make her welcome again. Now wherever her advance agents go and wherever she goes she will have the prayers of the Sisters of Mercy in advance of all. Now, in behalf of the Sisters of Mercy and of the committee, I thank Mr. and Mrs. Fiske and her company and all that have done anything toward this—the press, the audience, but, first and foremost, Mrs. Fiske.

The Regina Angelorum has for some time struggled under a debt. The Manhattan was filled to overflowing, and over $1,500 was taken—more than enough to free this admirable charity from its burden.

HORATIUS PRODUCED.

Horatius, the latest addition to Frederick Warde's repertoire, was produced at the Clunie Theatre, Sacramento, Cal., on Jan. 13. Sacramento is the home of Virna Woods, the author of the play, and a very large and fashionable audience received her effort with great enthusiasm. After the third act calls were heard for Miss Woods and Mr. Warde, both of whom responded and were presented with large baskets of flowers. The dramatic critics of Sacramento pronounced the play a decided success.

After the performance Miss Woods entertained Mr. Warde and his entire company with a supper at her home. A few Sacramento friends of the author were also guests. Toasts were given and all seemed to enjoy themselves. Harry Johnstone recited a poem, Harry C. Barton rendered some original verses, T. G. Springer, of Sacramento, made a speech. Each member of the company carried away, as a souvenir, a pincushion made of orange wood and redwood bark, on one side of which was painted a flower or a building typical of California, and on the other the date and the name of the recipient's part in Horatius burned into the wood.

The next afternoon a reception was tendered Miss Woods and Mr. Warde in the Senate Chamber of the State Capitol by the Women's Clubs of Sacramento. The occasion was one of the principal social events of the season. An orchestra was in attendance and refreshments were served. The decorations were lavish and beautiful. Mrs. H. Wolfestock, President of the Kingsley Art Club, introduced Miss Woods, who made a short address on the position of the drama in literature. Mrs. E. P. Colgan, President of the Tuesday Club, introduced Mr. Warde, who spoke on the educational value of the drama, closing with a tribute to the author and the new play.

TWO THEATRES DESTROYED BY FIRE.

The Perry Opera House, at Perry, Okla. Ter., managed by J. C. Dulany, was completely destroyed by fire the night of Jan. 18. The cause of the conflagration is unknown. On Jan. 19 the Springville, N. Y., Opera House, built about twenty years ago, was also burned to the ground. The Cooper Musical company, that had held the stage the preceding week, lost all its baggage, and, in addition, some currency, amounting in all to about $2,000. Fred Childs, manager of the theatre, estimates his loss at $9,000, covered by insurance to the extent of $5,000.

FRENCH OPERA AT THE VICTORIA.

Negotiations between Oscar Hammerstein and the Roberval Opera Company, now singing at the French Opera House, New Orleans, have been completed, and about Easter the company will open a six weeks' season of French opera at the Victoria Theatre. The company is a large one and has an extensive repertoire of grand and comic operas.

Albert A. Andrum, leading man, Man's Enemy. * *

PERSONAL.

WOOD.—Here is an excellent likeness of Annie Wood, a sterling actress who made her first appearance on the stage at Mrs. John Wood's Olympic Theatre, on Broadway, New York, in 1863. Miss Wood in her time has supported such stars as Edwin Forrest, Charles Kean, Ellen Tree, Mr. and Mrs. Barney Williams, Mr. and Mrs. W. J. Florence, Lucille Western, Edwin Adams, Mathilde Heron, Frank Mayo, and Booth and Barrett. She is now appearing in The Cowboy and the Lady in the far West, playing the part of the pianist in the dance hall. In all her long service on the stage Miss Wood never has missed a performance.

MANSFIELD.—Richard Mansfield, in a before curtain speech at the final performance of Beaucaire at the Herald Square Theatre Saturday night, announced that he would return about next Christmas in Ivan, the Terrible, a new romantic historical play by Tolstoy. Mr. Mansfield gave a dinner to Mrs. Patrick Campbell at Delmonico's Friday evening.

HOPPER.—De Wolf Hopper will leave Weber and Fields at the end of this season, to resume his starring tour, under the management of Everett R. Reynolds. He will appear as Mr. Pickwick in a musical version of the "Pickwick Papers," by Charles Klein.

SANDERSON.—Sybil Sanderson announced in Paris on Saturday that her engagement to marry Count Henri de Fitz-James had been broken off.

LANGTRY.—Mrs. Langtry produced Paul Kester's play, Mademoiselle Mars, at the Imperial Theatre, London, Jan. 28.

REHAN.—Ada Rehan sold last week to John D. Crimmins two lots on West 118th Street, near Broadway, for $30,000. It is said that Miss Rehan bought the property several years ago for $9,000.

POTTER.—Mrs. Brown Potter, who was engaged to play Calypso in Beerbohm Tree's forthcoming production of Stephen Phillips' Ulysses at Her Majesty's, London, resigned from the cast last week, on account of a disagreement with Mr. Phillips over the manner in which her role should be acted.

BARRY.—Arthur Barry has been engaged for Maude Adams' company, succeeding R. Peyton Carter, who joins Florodora (Eastern).

BELLEW.—Kyrle Bellew was the male guest of honor at the January reception of the Twelfth Night Club at Berkeley Lyceum last Tuesday.

WHITAL.—Russ Whytal is writing a new American comedy for Stuart Robson.

HAWTREY.—Charles Hawtrey's contract with Charles Frohman has been renewed for three years and provides for an American tour of thirty weeks each season. Mr. Hawtrey will end his engagement at the Garrick March 8. Next season he will continue in A Message from Mars, and the following he will be seen in The Man from Blankley's.

HILLIARD.—Robert Hilliard, according to report, has retired from the stage to engage in business in Wall Street.

COMSTOCK.—Nanette Comstock has joined Henrietta Crosman's company.

JEFFERSON.—Joseph Jefferson gave $100 last week to the fund for the McKinley memorial.

MACDOWELL.—Melbourne MacDowell will be seen next season in A Tiger's Eye, a play from the pen of a well-known playwright, whose identity will be made known during Mr. MacDowell's forthcoming engagement in San Francisco, when the play will have its initial presentation.

MILLWARD.—Jessie Millward is to produce In the Palace of the King in London this Spring.

BREVAL.—Lucienne Breval is on her way here from Paris to join the Maurice Grau Opera company.

ADAMS.—Lionel Adams, who played the lead in The Red Kloof, has been retained by Rich and Harris for their production of Jim Bludsoe.

HACKETT IN THE CRISIS.

James K. Hackett will produce Winston Churchill's dramatization of his novel, "The Crisis," at Pittsburg March 3.

David Conger, leading man, W. S. Harkins Stock, St. John's, Newfoundland. * *

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending February 1.

METROPOLIS (Third Ave. and 142d St.). On the Stroke of Twelve.

OLYMPIC (3229 Third Ave., nr. 180th St.). The World Beaters.

HARLEM OPERA HOUSE (209-211 West 125th St.). John Drew in The Second in Command.

HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.

PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville, also The Mysterious Mr. Bugle—Every afternoon and evening.

KEOGH'S STAR (107th St., nr. Lexington Ave.). Vaudeville.

CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.

MAJESTIC (Eighth Ave. and 59th St.). Now building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Vaudeville, also Innocent as a Lamb—Every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.). Philharmonic Concerts—Fri. Aft. and Sat. Eve., Jan. 31 and Feb. 1.

COLONIAL (1566 Broadway and 104-170 West 47th St.). Now building.

LONG ACRE SQUARE (Broadway and 45th St.). Now building.

WINTER GARDEN (Broadway, 45th and 44th Sts.). Mon., Jan. 27—Florodora—279 plus 122 plus 1st Week—1 to 6 times.

NEW YORK (Broadway and 45th St.). Mon., Jan. 27—The Hall of Fame—1st Week—1 to 6 times.

CRITERION (Broadway and 44th St.). Wed., Dec. 25—Mrs. Leslie Carter in DuBarry—6th Week—35 to 41 times.

VICTORIA (Seventh Ave. and 42d St.). Tues., Dec. 31—Otis Skinner in Francesca da Rimini—8th Week—32 to 39 times.

REPUBLIC (207-211 West 42d St.). Mon., Jan. 13—Mrs. Patrick Campbell engagement—3d Week—The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, Mariana, and Beyond Human Power, with Pollas and Melisande on Tues. and Thur. afternoons at the Victoria Theatre.

AMERICAN (Eighth Ave., 42d to 41st Sts.). 24 Seasons of Henry Irving—Lyceum Stock—Sophia.

MURRAY HILL (Lexington Ave. and 41st St.). 4th Season of Henry V. Donnelly Stock—London Assurance.

BROADWAY (Broadway and 41st St.). Mon., Nov. 4—The Sleeping Beauty and the Beast—13th Week 101 to 126 times.

MENDELSSOHN HALL (113 West 40th St.). Julia Fapanl Piano Recital—Tues. Eve., Jan. 28.

EMPIRE (Broadway and 40th St.). Mon., Dec. 23—The Witness—6th Week—41 to 48 times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). 9th Week of Grand Opera—Il Flauto Magico, Les Huguenots, Othello, Carmen, and Faust.

CASINO (Broadway and 39th St.). Mon., Oct. 14—Aunt Hetty in The Little Duchess—104th Week—126 to 131 times.

KNICKERBOCKER (Broadway and 38th St.). Mon., Jan. 6—Francis Wilson in The Toreador—4th Week—22 to 28 times.

HERALD SQUARE (Broadway and 35th St.). Mon., Jan. 27—Lois Glaser in Dolly Varden—1st Week—1 to 7 times.

GARRICK (65th St., east of Sixth Ave.). Mon., Oct. 7—Charles Hawtrey in A Message from Mars—117th Week—116 to 122 times.

SAVOY (112 West 34th St.). Mon., Dec. 16—Henry Miller in D'Arcy of the Guards—7th Week—45 to 52 times.

MANHATTAN (1208-1207 Broadway). Tues. Eve., Jan. 28—Frank Keenan as The Hon. John Grigsby—1st Week—1 to 7 times.

THIRD AVENUE (Third Ave. and 31st St.). The Red Mill.

EDEN MUSEE (Broadway). Mon., Jan. 27—Amelia Bingham in Lady Margaret—1st Week—1 to 8 times.

WALLACK'S (Broadway and 30th St.). Mon., Dec. 30—Kyrle Bellew as A Gentleman of France—5th Week—36 to 42 Times—Special performance of The School for Scandal Fri. Aft., Jan. 31.

DALY'S (Broadway and 30th St.). Tues., Jan. 7—1st season of Daniel Frohman Stock—Frocks and Frills—4th Week—22 to 31 times.

WEBER AND FIELDS' (Broadway and 29th St.). Closed. Reop. 1—Hoity Toity—2nd Week—106 to 111 times—Thurs., Jan. 2—The Girl and the Kaiser—4th Week—29 to 36 times.

COMEDY (Broadway and 30th St.). Closed 31st Dec. Reop. 28, 1902.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—Also A Temperance Town.

GARDEN (Madison Ave. and 27th St.). Mon., Jan. 27—Eva Tanguay in Mam'selle Sherry—1st Week—1 to 7 times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.). Arion Society Masquerade Ball—Fri., Feb. 7.

MINER'S (3d Ave., Fifth Ave.). Burnt Cork—Tues. Eve., Jan. 28.

MADISON SQUARE (26th St., nr. Broadway). Mon., Dec. 30—Sweet and Twenty—4th Week—16 to 23 times—Thurs., Jan. 2—Leo Ditrichstein—4th Week—29 to 36 times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed. Dec. 4—Annie Russell and Mrs. G. H. Gilbert in The Girl and the Judge—8th Week—47 to 54 times.

KOSTER & BIAL'S (34 St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Closed. Reop. in Stock Oct. 14.

IRVING PLACE (Irving Place and 15th St.). German Comedy and Farce.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed. Jan. 27—Chauncey Olcott in Revival of Shane O'Neal—1st Week—1 to 6 times.

KEITH'S (East 14th St., nr. Broadway). 61st Week of continuous vaudeville—1:30 p. m. to 11:30 p.m.

ACADEMY (Irving Place and 14th St.). Mon., Dec. 30—Edward J. Morgan in The Christian—5th Week—29 to 36 times.

TONY PASTOR'S (14th St., East 14th St.). Continuous 1:30 p. m. to 11:30 p.m.

IRVING (14th St., East 14th St.). The City Club Burlesquers.

GERMANIA (167 East 58th St.). Tues., Dec. 31—Adele Ritter in Der Teufel ist Los—8th Week—1 to 7 times.

LONDON (Bowery). City Sports.

[illegible] (Bowery). The Hebrew Drama.

[illegible] (Bowery). The Bohemian Burlesquers.

THALIA (45-47 Bowery). The Hebrew Drama.

[illegible] (45-47 Bowery). The Hebrew Drama.

* Indicates Date of Its Commencement.

AT THE THEATRES.

Republic—Mrs. Patrick Campbell.

As Mad Agnes—The Notorious Mrs. Ebbsmith—Mrs. Patrick Campbell was another starring success before a crowded house at the Theatre Republic, Jan. 20. This, the fourth character in which Mrs. Campbell appeared here, was radically dissimilar from her former roles, so that her performance was not only a renewed proof of her powers as an actress, but also a further demonstration of her versatility. For Mrs. Campbell, although her pronounced and fascinating personality gives life to the roles she assumes, is yet a different woman with every role, so completely does she absorb the nature of the woman she portrays. It is deeply interesting to study the variety of Mrs. Campbell's art, and to make the completeness and differences of her impersonations.

In The Notorious Mrs. Ebbsmith she is called upon to show a woman of fine intellectuality, strong emotions and high ideals—ideals that she has carried to the point of fanaticism. As a heritage she is a socialist and visionary reformer, and after years of labor in the slums she believes she has found a fellow zealot in Lucas Cleeve. After she has nursed him to health from a severe illness, the two unite on a basis of a love that is to be mental, untainted by sensuality. But one result can come from such a union—failure—and this inevitable outcome Pinero develops with all his genius at construction. It is for Mrs. Ebbsmith to learn that Lucas is weak, too human, too egotistical, to make the social sacrifice that this project entails; that he cannot rise superior to physical love; that her body, not her soul, wields him in its power, and at last that she, too, is human and her love for Cleeve greater than her idealism. With this realization comes the tremendous scene in which Mrs. Ebbsmith flaunts her love and wretchedness to the world, and with an outburst what approaches blasphemy, hurls a Bible into the fire, only to snatch it out again and clasp it to her breast in shame.

Every phase of the unfolding of this complex character was depicted by Mrs. Campbell with consummate skill. She gave an intensely human and appealing portrait of the intellectual woman and, after all that came with a crushed spirit, by all opposites that come with a crushed spirit. She endowed the role with all the mind force that a woman strong enough to defy the world's conventionalities must have. And when the crash came she was equally as strong in her degradation. So deeply did she enter into the character, so rich was her work in the breath of life, that never for an instant did the sympathy for her falter. The touch that appealed most was, perhaps, the long wail of agony that she gave after Cleeve showed that his love was earthly. Again was there cause for admiration in the appropriateness of Mrs. Campbell's gowns, each being in perfect harmony with the scene in which it was worn.

An equal share of the honors of the performance went to George Arliss as the Duke of St. Olpherts. This role, one of the most brilliant creations of Pinero's brain, is peculiarly rich in opportunities. The elderly, polished roué, with a part far blacker than Pinero ever gave his "heroines" is painted in brilliant colors. The quintessence of scintillating wit and epigram is found in his lines. But only an actor of fine perception and ripe experience can do the role justice. Mr. Arliss did it justice to the fullest extent. John Hare's performance, which the writer did not see, may have been better, but it is hard to discern where Mr. Arliss could be improved upon. He had a thoroughly satisfying conception of the character, and acted it in a finished manner that disregarded no niceties of detail. The sparkling lines had all the desired effect as Mr. Arliss spoke them.

Herbert Waring acted Lucas Cleeve with a full appreciation of the nature of the man. It is not the pleasantest task to portray egotism, selfishness and weakness. Mr. Waring's interpretation was in accord with the admirable summing up of Cleeve's character that the Duke gives in the second act, and he may be praised for an excellent performance. Lucie Milnor as Gertrude Thorpe was seen to better advantage than heretofore. G. S. Titheradge made a lifelike figure of the English clergyman. Lesser roles were acceptably taken by Adaline Bourne, Daniel McCarthy, and Arthur Bromley Davenport.

MARIANA.

Drama in four acts by José Echegaray, adapted by James Monteith-Graham. Produced Jan. 24.

Mariana	Mrs. Patrick Campbell
Clara	Lucy Milner
Trinidad	Adaline Bourne
Manuel Montoya	Herbert Waring
Don Pablo	Daniel McCarthy
Don Basilio	G. S. Titheradge
Don Cristobo	George Arliss
Ernesto	A. Bromley Davenport
Felipe	Julian Dale
Claudia	Gilbert Trent
Servant	W. G. Saunders

On Friday evening Mrs. Campbell gave the first production in this city of José Echegaray's four-act drama, Mariana, adapted for the English stage by James Monteith-Graham. Mariana proved the first play in Mrs. Campbell's repertoire that she might better have left unacted. Certainly neither art nor morals are the better for the presentation of this talky, unreal and theatric picture of wild, capricious love. And in its English form at least, nothing less condemnatory can be said for Echegaray's play. The lesson is the ruin and misery that an impulsive, passionate woman may cause.

There is an effort to excuse Mariana's responsibility for the play's tragic end on the ground of heredity. When she was a child her mother had eloped, from an indifferent husband, with a young admirer who proved a scoundrel, abusing and then deserting his mistress. Mariana, a witness to his cruelties, gained thereby a deep hatred of men, the while her mother's ardent passion burned within her. Through the mingling of these qualities she is, when the play opens, a seemingly heartless coquette. She is beautiful and accomplished, and her father's fortune having fallen to her, very rich. Many are her suitors, and she flirts with them and jilts them without compunction. The only man for whom she has any affection is Manuel Montoya, who loves her with true Spanish ardor. Him Mariana treats most capriciously of all, but finally she agrees to marry him. Then, by an ingenious development of the plot, she discovers that it was Montoya's father who wronged her mother. Forthwith she throws Montoya over and becomes betrothed to Don Pablo, a middle-aged general of iron will. Three acts of actionless and tedious talk have brought the plot to this point. The fourth act contains the meat of the play, a powerful, gloomy, but theatric and improbable situation. It is the night following Mariana's marriage to Don Pablo. Pleading illness, she has persuaded her husband, whom she loathes, to leave her. Montoya enters by a window and pleads ardently for her to fly with him. She consents, but as they are about to leave a chance word of Montoya's recalls her mother's fate under like circumstances, and she cries to her husband to protect her. When Don Pablo enters she declares that in mind if not in fact she has been false. The stern soldier shoots and kills her at once, and then, as the curtain falls, he summons Montoya to a duel.

The improbability of this story—granting its possibility as an example of abnormal heredity—was the most striking feature of Mariana, apart from its dulness. But it must be admitted that the author of El Gran Galeoto is too close an observer of life to present any series of characters or chain of circumstances without verity and plausibility as their source. It may be assumed, then, that the difference in racial temperament may cause this Latin romance to seem unreal to the Anglo-Saxon. But even with this admission the case must be considered a strained and isolated one. It is but fair to Echegaray, too, to ascribe some of the tedium of the first three-quarters of the play to the changes made in the translation. In the plainer and more vigorous original the monotony of these may be somewhat relieved. The English dialogue is not brilliant or entertaining, and of comedy there is very little.

In such a character Mrs. Campbell could hardly have been expected to be at her best. Her Mariana cannot rank with her Klara Sang, Paula Tanqueray, or "Mad Agnes" Ebbsmith. For all that, she gave a most interesting performance, as real, perhaps, as was possible in the circumstances. Early in the play she made her first essay at comedy here, and evidenced a lightness of touch and a sense of humor that she had not shown before. The pathetic note was struck truly in her recital of her mother's ills. The love scenes with Montoya were played with sincerity and warmth, and in the final episode her wealth of emotional powers found vent. In appearance Mrs. Campbell was well in character, and her gowns were dazzling.

George Arliss gave another exhibition of his fine comedy talents, and as a loquacious archæologist was the bright spot in the gloom. Daniel McCarthy was impressive as the relentless Don Pablo, and Herbert Waring very ardent as Montoya. G. S. Titheradge did capable work as Mariana's guardian. The other players call for no special comment.

Mrs. Campbell's repertoire for this, her last week, is The Second Mrs. Tanqueray Monday and Tuesday evenings, The Notorious Mrs. Ebbsmith Wednesday and Thursday, Mariana Friday, and Beyond Human Power Saturday. On Tuesday and Thursday afternoons, at the Victoria Theatre, Mrs. Campbell will give the first performances here of Maeterlinck's Pelleas and Melisande.

Irving Place—The Excursion Into Morality.

Comedy in four acts by Georg Engel. Produced Jan. 21.

Hans Wodrow	Otto Reimann
Wilhelmine	Hermine Warna
Fritz	Matthias Claudius
Marie von Satten	Hedwig v. Ostermann
Georg von Götz	Otto Ottbert
Grethe	Heinrich Heinrich
Eve Schneider	Marie Reichardt
Dorthe	Gussie Friedel
Pastor Lange	Vladimir Schamberg
Herr von Bigelow	Wilhelm Kupfer
Graf Wolf-Wolfshof	Franz Klanebaer
Herr von Degen	Heinrich Goebbel
Oberamtmann Möller	Martin Hertzy
Oberbürgster Rathhahn	Josephine Horwitz
Claus Krebs	Julius Aarber
Schert	Adolf Hofmann
Brinkmann	Rosa Habenreuth
Martens	Jacques Lorian
Kruger	Carl Pfleuger
Christian	Willy Frey

There seemed to be entire unanimity of opinion among the auditors upon the merits of the play that was produced at the Irving Place Theatre last Tuesday evening, on the occasion of Herr Ottberg's benefit. Originally placed under the ban by the censor at Hamburg, Georg Engel's four-act comedy, The Excursion Into Morality, was later produced with success throughout Germany. Its success here was undoubted. It might have been supposed from the play's prohibition by the censorship that it contained within itself pornographic elements which unfitted it for public presentation, but a single view convinces one that the causes of its suppression must be sought in another quarter. The censor's motive, no doubt, was to prevent the unpleasant truth being brought home to that large body in the community which professes one code of morality in public and privately practises another. The play is an extremely clever and biting satire on these moral hypocrites whose lives fulfill to the letter the Scriptural description of whited sepulchres.

We are early introduced to a young woman, whose modesty does not allow her to read Tolstoi to the lady whose companion she is, but who, nevertheless, accepts with complaisance the attentions of that lady's husband, which are clearly not disinterested. The husband has just concluded a liaison with a farm girl, and desires to begin another with the aforesaid companion, but he does not feel any compunction in accepting the presidency of a newly formed league for the suppression of vice. There is little action in the play, and the love element is very slight, but everything is nicely subordinated to the author's purpose of making hypocrisy writhe under the lash of his acrid satire.

The plot is simple. Georg von Götz, nephew of Wilhelmine, wife of Captain Hans Wodrow, a landed proprietor, has been forbidden the house by his uncle, because of his liberal views. Wodrow has political ambitions, and to further them he suggests the foundation of a league for the suppression of vice, of which he hopes to be made president. The captain is of an amorous disposition. He has tired of one mistress, Dörthe, one of his servants, and has cast longing eyes on his wife's companion, Eve Schneider, who does not repulse him. On the day set for the first meeting of the league, to be held at Wodrow's house, Georg, on his aunt's invitation, comes down from Berlin, where he has become a journalist. Another visitor at the house is a young neighbor of the Wodrows, Marie von Satten, whose wealth makes her a desirable match for Fritz, the son of the Wodrow family. Georg and she had been brought up together as children, but they have not met since Georg went to Berlin some years before. The young journalist soon becomes aware of Dörthe's existence, and of his uncle's intentions toward Eve. He threatens his uncle that unless the proposed meeting of the league be adjourned and Eve dismissed instantly from the house he will disclose to the members of the league the derelictions of its founder. The captain declines to do so he is bid, although with much fear and trembling. The nephew tells Dörthe to come to the house at the hour when the convention is in session. Wodrow has attempted to coerce his workmen into his view of thinking in religious matters, and they, in rebellion, storm the pastor's house. To wipe out the insult the master orders a representative body of his men to appear before the assembled league and publicly apologise for their behavior. They come, but not to apologise. Georg undertakes their defense, to the horror of some, but to the great delight of a few, who are liberally inclined. As a climax Dörthe appears, and Georg proposes her as the protecting goddess of the league. In spite of the unpleasant disclosure, Wodrow is elected president of the league, Georg leaves the house, but not alone, for Marie, who finds she loves him, drives him to her house in her sleigh.

Herr Ottbert gave a fine performance of Georg. The part was one which allowed him to display to fine advantage the qualities in which he excels. The frankness, sincerity and honesty of the man were portrayed with perfect truth. His few love scenes with Marie he played with admirable delicacy. Another part that stands out in that of Captain Wodrow, with which Otto Reimann won a great success. Vladimir Schamberg, as Pastor Lange, had a sympathetic role, of which he made much. His rendition of several long speeches, denouncing heterodoxy and liberality of religious belief, were delivered with good effect. Hermine Warna, as the wife, had a colorless part. The Eve of Marie Reichardt was a capital hit. She never once missed the delicate points which were essential to a faithful portrayal of the character. The Marie von Satten of Hedwig von Ostermann was graceful and polished. She played with a spirit and vivacity that carried everything before her. The other members of the company were not found wanting.

To-morrow (Wednesday) night, as a benefit for Fräulein von Ostermann, a German version of The Girl from Maxim's will be given for the first time in this country.

Manhattan—A Bit of Old Chelsea.

Play in one act by Mrs. Oscar Beringer. Revived Jan. 22.

Jack Hillier	Robert T. Haines
Phil McDonnell	Frank McCormack
Jim Dixon	Phillips Smalley
Paul Raymond	Claus Bogel
Alexandra Victoria Reichamber	Mrs. Fiske

A revival of rare artistic worth and unusual attractiveness was made by Mrs. Fiske at the Manhattan Theatre last Wednesday evening, when for the closing days of her long engagement, she put forward, in addition to The Unwelcome Mrs. Hatch, Mrs. Oscar Beringer's one-act play, A Bit of Old Chelsea. The audience that witnessed this revival was conspicuous not only for its size, but for the fact that it represented the most desirable element of New York theatregoers, and in the enthusiasm it exhibited at the end of the performance resembled more a first night assemblage than revivals generally call forth.

Although the intrinsic value of the play alone stamps it as one of the quaintest and most charming one-act comedies that ever has been produced in this city, it presented by any one else than Mrs. Fiske it is doubtful if it would be so wholly refreshing and interesting as the simplicity and extreme naturalness of her art make it. The highest order of acting and the goal to which but few players have climbed is to be able to make an audience forget itself and its surroundings. This remarkable accomplishment Mrs. Fiske achieves as Alexandra Victoria Reichamber, for her portrayal is so perfect and totally unaffected, down to the minutest details and most delicate shades of the part, that it is, indeed, hard to realize she is merely assuming and not living the character. The role is one that unless acted in just this manner would be utterly ruined, and, when the difficulties that these requirements entail are considered, it may be questioned whether of her extensive repertoire Mrs. Fiske has portrayed any part in which the genius she possesses for pathos and comedy is more vividly expressed. Her portrayal, following that of Mrs. Hatch, was otherwise notable as a wonderful example of versatility, as two roles more widely different in all their phases could scarcely have been selected.

Robert T. Haines took full advantage of his opportunities as Jack Hillier and thereby added another excellent characterization to the several he has already given with Mrs. Fiske this season. Frank McCormack, in the somewhat trying part of Phil McDonnell, was capital, and Phillips Smalley and Claus Bogel as Jim Dixon and Paul Raymond, respectively, contributed very good bits of character acting. The star, however, held the audience's almost undivided attention throughout. The staging imparted a thoroughly artistic atmosphere to the entrance and was, as might have been expected, admirable in every respect.

Grand—The Head Waiters.

There were great times over in Eighth Avenue last week when Ward and Vokes swooped down upon the Grand Opera House and presented for the first time here Edmund Day's two-act farce-comedy, The Head Waiters, with the cast printed in last week's Mirror. The success of play and players was complete and hilarious, and the business was enormous.

The Head Waiters has no plot at all, nor has it need of one. "Happy" Ward and Harry Vokes are viewed at Perry and Harold Hopkins, "two poor billionaire steel experts," who appear at the Hotel Mayba, Cape Mayba, Perhaps County, State of Guess Where, and they have a novel entrance, coming through a proscenium box and stepping out upon the stage. They fall in with Lizzy Marks, characterized by George Mahoney, whom they gayly separate from much stray cash. Then there is Lucy Daly as a Casino girl, and likewise Margaret Daly Vokes as a flower girl, also Joe Kelly as an opium fiend and Lew Miller as a very horrible pugilist, besides a bunch of gentlemanly-looking, tuneful young men and a bevy of pretty, sweet-voiced girls who rounded up at the finish as a female brass band. From beginning to end the fun was incessant, with lots of new jokes, and there were graceful dances and fetching songs galore, the capital music being contributed by Thomas H. Chilvers and Herbert Dillon.

The co-stars made their usual hits and were applauded to the echo by the delighted populace, who fairly revelled in the abundance of good, healthful humor and delicious absurdity. George Sidney was quaintly amusing as the lugubrious Hebrew, and Joe Kelly's picture of the hallucinated "dope" fiend was as good a piece of eccentric comedy acting as the season has shown. Lucy Daly and Margaret Daly Vokes got away with their big successes. Maud Allen Kelley sang pleasingly.

A burlesque war play was a feature of the last act, the scene of which is placed in the Shamrock Rathskeller, New York. This, too, was a source of great joy. Scenery, costumes and stage-management were all admirable.

MONTE CRISTO.

James O'Neill and his company opened a week's engagement to a crowded house last evening, presenting Mr. O'Neill's famous standby, Monte Cristo. Mr. O'Neill's portrayal of Edmond Dantes is as forceful and virile as ever. Frederic de Belleville makes a splendid Mortier, and Warren Conlan, H. L. Salter and others of the large company give efficient support. The mounting is elaborate and realistic.

Bijou—Lady Margaret.

Comedy in four acts, adapted by Edward Rose from the French of Scribe and Legouvé. Produced Jan. 27.

Fergus, Count Inverest	Frank Worthing
The Earl of Lochnaven	Charles Walcot
McLeon, of Ince	Ferdinand Gottschalk
The Duke of Winchelsea	Arnold Daly
Herr Bollinghausen	Edward E. Abeles
Mr. Dickinson	Alfred Fisher
Mr. Gloster-Gloster	Verner Clarges
Donald	Robert Dudley
Hallporter	Henry Warwick
Norman	Harold Walsh
The Dowager Countess of Lochnaven	Mrs. Charles Walcot
Lady Margaret	Amelia Bingham
The Honorable Effie McIlray	Minnie Dupree
The Marchioness of Chilmondleton, Lady Chimpton	Annie Irish
Mrs. Gloster-Gloster	Cora Tanner
Mrs. Stroud-Mannerly	Mrs. Madge Carr Cooke
Frampton	Bijou Fernandez
Miss Vicars	Marian Gardiner
Miss Ray	Annie Morton
Miss Burkett	Harriet Sawyer
Miss Corcoran	Evelyn Wood
Miss Durrant	Ivah Wills
Miss Woodruff	Alice Thelen
Miss Addison Montressor	Edith Blair

Amelia Bingham and her company opened their second annual engagement in this city at the Bijou last evening. By their admirable performance of The Climbers last season Miss Bingham and her associated players won a prime place in the favor of New York theatregoers, and a crowded house welcomed them back last evening. The play of the occasion, presented for the first time on any stage, was Lady Margaret, a comedy "freely adapted" by Edward Rose, author of The Prisoner of Zenda, from Les Doigts de Fée, by Scribe and Legouvé. This is the same source whence Sydney Grundy took his Frocks and Frills, now running at Daly's. Curiosity was naturally rife as to the differences in the two adaptations. Notice of these differences and a review of the performance will be deferred until the next issue of The Mirror.

Garden—Maid Marian.

Comic opera in three acts; book by Harry B. Smith; music by Reginald De Koven. Produced Jan. 27.

Sheriff of Nottingham	Henry Clay Barnabee
Little John	W. H. MacDonald
Robin Hood	Frank Rushworth
Will Scarlet	Allen C. Hinckley
Friar Tuck	George B. Frothingham
Alan-a-Dale	Adele Rafter
Guy of Gisbourne	W. H. Pringwell
Duke Durden	Josephine Burchett
Giles	L. J. Dennehy
Geoffrey	W. J. Sullivan
Yussef	J. J. Martin
Sir H. Vere De Vere	Albert Willer
Sir Hugh Montford	Mary Boone
Messenger	Harry Dale
Harold	Albert Watson
Amida	Minna Gordon
Lady Vivian	Belle Harper
Maid Marian	Grace Van Studdiford

A large audience was present at the Garden Theatre last night when Harry B. Smith and Reginald De Koven's latest comic opera, Maid Marian, was produced by the Bostonians.

The work is a sequel to Robin Hood, by the same authors. It continues the adventures of the lusty bravado, who has become the Earl of Huntington, and his associates, through three acts. The story tells how Richard, the Lion-Hearted, interrupts the marriage of Robin Hood and Marian by sending the former rubber baron to the Crusades. The Sheriff of Nottingham, eager to acquire Marian's estates, plans to marry her to his consort, Guy of Gisbourne, during Robin Hood's absence. Robin's trusty friends, Little John, Will Scarlet, Friar Tuck, and Alan-a-Dale, however, combine to thwart the Sheriff's schemes. They accompany Marian to the Holy Land in search of her lover. The second act takes place in Palestine, and during its progress, among other adventures, Marian is captured by the Saracens and in turn rescued by Robin Hood. But the Sheriff is also upon the scene and succeeds in causing Robin Hood to fall into the hands of his enemies, leaving the wily villain apparently victorious in the fulfillment of his designs.

The scene of the last act is Robin Hood's castle, of which the Sheriff and Guy are in full possession. While they are making merry over the thought that all their enemies are dead, Robin Hood, Marian and the others return unexpectedly and, taking the carousers unawares, soon subdue them. The King is appealed to and the Sheriff is banished. Marian weds Robin Hood, and Little John also takes unto himself a wife in the person of Lady Vivian, a character not introduced in the former opera.

The performance will be reviewed in The Mirror next week.

Herald Square—Dolly Varden.

Comic opera in two acts; book by Stanislaus Stange; music by Julian Edwards. Produced Jan. 27.

Capt. Richard Belleville	Van Rensselaer Wheeler
Capt. Horace Harcourt	Albert Parr
Lord Gainsforth	Mark Smith
John Fulton	Tom Daniels
Lieutenant Marlow	Harry Lott
Lieutenant Crosby	Percy Stephens
Letitia Fulton	Estelle Wentworth
Lady Lucette	Ada Palmer Walker
Lady Alice	Ida Mitchell
Dolly Varden	Lulu Glaser

At the Herald Square Theatre last evening Lulu Glaser made her local stellar debut and appeared for the first time here in a two-act comic opera, Dolly Varden, book by Stanislaus Stange and music by Julian Edwards. A large audience gave cordial greeting to the new star and her supporting company.

Dolly Varden tells a tale of the times when George the First was King, and it shows how a fortune has been left to her by her father. Her appointed guardian, one John Fulton, a wealthy country squire, beholds him that it were well to annex Dolly's fortune, and, wishing to wed her, he tries to keep her from association

with other young folk. Then comes announcement of the marriage of Fairfax's sister, Letitia, and Lord Gaypark, a sort of rounder of other days. Fairfax decides, after much hesitancy, to take Dolly to the wedding in London, where she makes a sensation and begins a love affair with Captain Belleville, of His Majesty's army.

Love is mutual, but the young folk are kept apart, so the captain decides to have Dolly for his own anyhow. Letitia connives to secure a clandestine meeting in the park, Dolly being disguised as a naval middy. Fairfax learns of the meeting and compels Dolly to sign a letter to the captain vowing that she will not see him again. But, while Fairfax isn't looking, Dolly writes another note to the captain that far more than reassures him. Fairfax, of course, delivers the substituted epistle and ruins his own game.

The opera and its performance will be reviewed in next week's MIRROR.

New Star—An American Gentleman.

The first performance in New York of William Bonelli's play, An American Gentleman, at the New Star Theatre, last Monday evening, drew an audience that completely filled that very large and already popular playhouse. Before the first act was half over the play and the players had won the admiration of the onlookers, and through the rest of the performance the applause seemed well nigh continuous.

An American Gentleman is a four-act drama of the sensational order. It is not especially original in either plot or treatment, but the familiar characters and scenes are presented in an effective fashion, and the climaxes, which are numerous, are satisfactorily thrilling. The scenes of the play are laid in and near "the handsome villa on the Hudson" that is familiar to lovers of melodrama as the home of the wealthy old man who is robbed or of the gentlemanly villain. In the present case it is the home of the hero, George Hathaway—who, contrary to the traditions of melodrama, is wealthy, a gentleman, and yet withal a hero. He becomes interested, in a wholly philanthropic and chivalrous spirit, in a gypsy girl named Carina, a member of a band of wanderers encamped in the neighborhood. This gypsy band might have stepped directly out of The Bohemian Girl into Mr. Bonelli's play—so like is it in its personnel and general appearance. Carina, like Arline, is not a real gypsy, but is the daughter of a wealthy family, stolen in her babyhood. Mother Zarra, the queen, who wishes to get hold of Carina's long lost fortune, declares that the girl shall marry the victor of a wrestling tournament between the men of the band. A piratical looking gentleman named Zeppo wins the bout and is for claiming the hand of the horrified heroine, when George Hathaway, fashionably dressed and amiable, saunters in and challenges the winner. Here the eminent muscles of Mr. Bonelli, as George Hathaway, come into action. He tosses the wrathful Zeppo about the stage, lifts him high over his head, spins him around as a drum-major spins his bâton, and at last, smiling and cool, he flings the gypsy champion off stage, to the huge delight of the spectators.

Mr. Hathaway's exploit naturally gains for him the ill-will of the gypsies. He has saved the girl, but does not seem inclined to marry her. Indeed, he is said to be engaged to marry a handsome, hard-hearted and fashionable young lady named Carlton. Carina, too, is in some danger of marrying a gentlemanly lawyer-villain, who is called Mr. Parker. The heart interest is at this point in a properly tangled state. It is straightened out, however, in the necessary sensational fashion. Mr. Hathaway is entrapped in a deserted hut—where he has gone to see Carina—by his gypsy enemies. They handcuff him, chain him to the wall, place a keg of powder with a burning fuse beside him, set fire to the shanty, and leave him to his fate. The situation won high favor several years ago in the play called Humanity. It is no less thrilling as presented in An American Gentleman. Mr. Hathaway is not afraid. He braces himself and gives the chains a mighty wrench. The magnificent Bonelli muscles again take centre and win tremendous applause. But the chain does not break. Carina rushes on and is about to extinguish the fuse when a shot from outside lays her low. Again the Bonelli muscles become quiveringly intense. There is a second's pause of silent excitement. Then the chain snaps. The hero tosses the keg of powder through the window. It explodes, wrecking the shanty. In the midst of the smoke and the red glare of the flames the heroic Hathaway is seen carrying the comatose Carina to safety—and, as it transpires in the last act, to wealth and happiness.

William Bonelli's success as Hathaway—for he was assuredly successful—was due rather to his athletic than to his dramatic accomplishments. He gave, however, the broad, vigorous impersonation that the role seemed to demand, and thereby won the hearty approval of his audience. Rose Stahl as Carina gave by far the most artistic, sincere and dramatically interesting performance of the evening. She was quiet, natural and appealing, using only legitimate methods, and her impersonation was altogether worthy of praise. James C. O'Neill was a fairly good villain of the conventional type as Mr. Parker. James J. Carmody, as Dennis, an Irish servant, was sufficiently comical and he sang a ballad or two very prettily. Georgine Hynes was picturesque but hardly strong enough in her portrayal of Mother Zarra. Stella Mills was a pretty and at times effective Miss Carlton. The others in the cast were fairly acceptable. The scenery and costumes were adequate.

PENNSYLVANIA.

Comedy-drama in four acts by Daniel Hart and C. R. Callahan. Produced Jan. 25.

James Reid	Joseph R. Ketler
Hugh Daughety	Tony Murphy
Henry Stroh	W. B. Gaffney
Nancy Davis	Alice Maud Dale
Estella Duquesne	Miss E. Gillette
Samuel W. Potts	William H. Woodside
Charles Broadhead	Fred Roberts
Joe Tonkins	Harry Rigby
Nellie Reid	Josephine Foy
Thomas Dawson	William Marble, Jr.
Gilligan	Roland S. Rex
Colonel Heck	H. E. Gibson

The locale of the play is signified by its title. The plot is based on a peculiar law of that State which provides that as to land purchases, unless the deed specifically provides for it, any coal that may be deposited underneath it does not belong to the holder of the land. Picturesque situations, a good, old-fashioned love story and excellent scenic effects helped toward satisfying the large audiences that attended the matinee and evening performances on Monday.

Pennsylvania will be reviewed in THE MIRROR next week.

New York Winter Garden.—Florodora.

Plays may come and plays may go, but Florodora seems destined to go on forever. One Florodora company ended its season at the New York Theatre on Saturday night, and forty-four hours later—which was last evening—the merry musical comedy was "revived" at the New York Theatre Winter Garden by an entirely new company, equipped with new scenery, new costumes, and with some new and clever lines added to the libretto.

Despite its extraordinarily long run in the two theatres that it has occupied in this city, the piece, or perhaps its new interpreters, attracted a very large audience last night to the highly elevated Winter Garden. Doubtless many persons were present who came in when Florodora was on the ground floor, but there was no evidence of the traditional contempt of long familiarity in their attitude. The onlookers rose to enthusiasm over the performance quite as they did in the Casino days, and the applause was just as frequent and just as hearty.

The present company includes two hundred and fifty persons, and in consequence of this force of numbers, there is a strength and variety about the performance, pictorially, that was not observable before. The choruses were sung with a mighty vigor, and the groupings were extraordinarily attractive.

Among the many well-known players in the cast whose impersonations were particularly praiseworthy were Thomas Q. Seabrooke as Tweedlepunch, Albert Hart as Cyrus Gilpin, Sydney Barraclough as Frank Abercord, Dorothy Morton as Dolores, Virginia Earle as Lady Holywood, and Toby Claude as Angela. The young men and women of the famous double sextette made the accustomed hit in "Tell Me, Pretty Maiden," and the minor roles were for the most part well played. The scenery was very picturesque and pleasing, and the stage-management of Mr. Hopper was, throughout, very good indeed.

Third Avenue—The Red Barn.

Melodrama in four acts by Lionel Ellis and George Comer. Produced Jan. 27.

Clement Carlton	Harry Wright
William Carlton	Harry Barker
Jerry Opdyke	William Morrow
Augustus Chatterwell	Al. Pierce
Urlah Cuthbert	Frank Hilton
Dick Wydrill	Del Knott
Waiter	Lew Reynolds
Lucy Carlton	Carolyn McLean
Betty	Florence Sinnett
Mary Merton	Florence Langdon
Master Willie Merton	Lillie Sinnett

At the Third Avenue Theatre yesterday afternoon Manager Martin J. Dixon, for the second time this season, made the initial American production of an English melodrama. Yesterday's play is called The Red Barn, and the authors are Lionel Ellis and George Comer. Although the large audience present applauded liberally, the melodrama did not prove the equal of Gypsy Jack, the other play produced by Manager Dixon some weeks ago. Its main fault lies in a superabundance of dialogue that does not further the progress of the plot and needs to be considerably cut. When this is done, as it doubtless will be, the story will be far more lucid, and the action correspondingly quicker and better suited to the audiences the play caters to.

The story narrated is of a man who commits bigamy, not to say sundry other crimes. The second woman he marries is his brother's sweetheart. The brother is falsely sentenced to prison. After five years of confinement he is liberated on parole. He seeks the bigamist brother, who refuses to assist him to gain a poor but honest livelihood. The rest of the play is devoted to many hair raising episodes, that all lead to the final righting of the situation and the punishment, by supernatural means, of the villain. Needless to say the persecuted hero and heroine come out all right in the end. Low comedy is plentifully injected into the various scenes. By its aid, and also by the aid of its sensational effects, the play is likely to please the patrons of popular priced theatres.

The company was, on the whole, a capable one, and the performance, for a premiere, was smooth. William Morrow as Jerry Opdyke, a serving man, won the honors by a truthful and very amusing performance. His laughing song and specialty were capital. Florence Sinnett as Betty, his sweetheart, came next in order. Harry Wright in the leading role was inclined to be stagey, but seemed to please. He also introduced a specialty in the last act that was very good. Harry Barker was a satisfactory villain, and Al. Pierce, Frank Hinton, Del Knott, Lew Reynolds, Carolyn McLean, Florence Langdon, and Lillie Sinnett in other parts did conscientious work. The scenery and accessories were very good: in fact, the staging was the best that has been seen at the Third Avenue this season. H. Logan Reid, who painted the scenery, deserves praise for the accuracy and good taste that his work shows. Next week, John A. Stevens in The Unknown.

Murray Hill—London Assurance.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, make an elaborate revival this week of Boucicault's famous comedy, London Assurance. The play, old as it is, is ever welcome on the local stage, if it be acted and mounted well. And assuredly it was so acted and mounted last evening. The roles, in which many players of the past made fame and fortune, offered brilliant opportunities to the principal members of the company, and the earnestness and sincerity with which they addressed their work was by no means the least agreeable quality of the performance. Altogether the presentation was one of the best that Mr. Donnelly's excellent organization has given this season.

Mr. Donnelly himself as Mark Meddle acted with the exuberance of spirit and buoyancy that invariably characterize his impersonations. He was a trifle broad, a trifle loud at times, but he was always effective. William Bramwell was a capital Dazzle in every respect. Full of life, energy and spirit was he, and ever true in manner of speech and gesture to the character. N. Sheldon Lewis as Sir Harcourt Courtly again proved his versatility by giving a character study worthy of one whose sole talents lie in that direction. John S. Robertson was a very fair Charles Courtly, and in some of his scenes he was altogether admirable. Robert McWade, Jr., played Max Harkaway in a hearty, attractive manner, and George Henry Trader was a very good Adolphus Spanker indeed.

Alice Johnson as Lady Gay Spanker was, as usual, very pleasing in appearance, very graceful, and thoroughly artistic in her methods. Laura Hope Crews played the role of Grace in a sweet and delightful fashion, and Frances Starr was an excellent Pert. The stage-management of Mr. Trader was very satisfactory. Next week, The Corsican Brothers.

American—Sapho.

A new version of Sapho by Marie Wellesly Sterling was disclosed at the American Theatre last night before a very large audience. The dramatization does not differ materially from the one by Clyde Fitch, the scenes being almost the same, and the dialogue also similar. Jessaline Rodgers, in the part of Fanny Legrand, was particularly well suited. She made a bewitchingly handsome and seductive adventuress. James K. Wilson's Jean Gaussin was lacking in expression and passion. Robert Elliott acted the role of Flamant with much vigor. Herman Sheldon as Hettema offered another of his capital characterizations, and Victor Moore made Uncle Cesaire very amusing in a broad fashion. Georgia Welles was pleasing as Francine, and Julia Blanc, as usual, was excellent as Madame Hettema. Lillian Bayer, Frank E. Jamison, and Robert Cummings also deserve mention. The staging reflected credit upon the management, as it was handsome and complete. Next week, Cyrano de Bergerac.

Metropolis—On the Stroke of Twelve.

On the Stroke of Twelve is at the Metropolis Theatre this week, in the hands of a company including George Welch, Jefferson Osbourne, E. G. Thomas, Will D. Ingram, Alex Carr, John H. Mack, Frank Carroll, Walter Damage, George Brooks, F. A. Peters, Charles Goodrich, Edythe Terry, Flora Fairfield, and Lillian Longmore.

At Other Playhouses.

ACADEMY.—This is the last week of The Christian. Blanche Bates in Under Two Flags next Monday.

CASINO.—There will be but a fortnight more of Anna Held in The Little Duchess. Frank Daniels will follow.

CRITERION.—Mrs. Leslie Carter continues in Du Barry.

DALY'S.—Frocks and Frills is winning vogue because of its fashion display.

EMPIRE.—The stock company appears in The Wilderness.

GARRICK.—A Message from Mars continues its run.

KNICKERBOCKER.—The Toreador is popular.

LYCEUM.—Annie Russell in The Girl and the Judge draws crowded houses.

MANHATTAN.—Hon. John Grigsby, with Frank Keenan in the chief part, will be produced at this house this (Tuesday) evening.

WALLACK'S.—Kyrle Bellew in A Gentleman of France is playing to large audiences. On Friday afternoon a matinee of The School for Scandal will be given here by Mr. Bellew and a special cast.

SAVOY.—Henry Miller in D'Arcy of the Guards will be followed next week by Elsie De Wolfe in The Way of the World.

VICTORIA.—Following Otis Skinner's engagement, that will end Feb. 8, Primrose and Dockstader's Minstrels will play their annual New York engagement, opening Feb. 10 for four weeks.

A NEW YIDDISH SUCCESS.

The Jewish stock company at the Thalia Theatre, headed by Madame Berthe Kalish, is at present appearing in a new play by Jacob Gordin, entitled The Kreutzer Sonata, which has won such favor that it will probably continue to run well through the season. It is, indeed, one of the best plays that has yet come from the pen of Gordin, and it affords to Madame Kalish unusual opportunities for the display of her best powers.

The Kreutzer Sonata is not a dramatization of Tolstoi's famous novel of the same name, nor is the story based upon the plot of the book. But the novel is introduced in the play, through the heroine's interest in reading it, and thereby it is made to supply an interesting and at times impressive background to the action. This device of supplying what may be termed a dramatic overtone by the introduction, incidentally, of a familiar book or story is used effectively by Gordin in several of his plays. The device can be successful, of course, only when the book alluded to is well known to the auditors. But the people of the Ghetto are constant and earnest readers, and in consequence they never fail their playwright in this respect.

The scenes of The Kreutzer Sonata are laid in Russia and in New York. The chief figure of the drama is Ettie Friedlander, daughter of a wealthy Jewish merchant, who, before the action of the play begins, has been betrayed by an officer of the army—a Christian. The officer, realizing his guilt, has killed himself. Ettie, who is about to give birth to a child, is compelled by her father to marry a money-loving musician, Gregoir, in order that the family may not be disgraced. This Gregoir is really in love with the younger daughter of the house, Cillie; but upon the payment of a considerable sum he marries Ettie and takes her to America. The domestic life of the pair is pitifully unhappy. The wife, broken in spirit by her disgrace and constantly mourning for her dead lover, becomes morose and ill in body and soul. The husband mistreats her, caring for her only as a means by which to get money from the father. After several years elapse the father, who despite his daughter's sin cherishes for her a deep and abiding affection, comes to America, bringing with him the other members of his family, and settles down on a farm in New England. Gregoir's love for the younger daughter returns. He brazenly pays court to her, to the intense horror and disgust of his wife, and finally makes her his mistress. The wife has borne all her sorrows up to this point with submission—feeling that she is being justly punished for her sin. But at this final lash of the scourge her long-pent spirit breaks forth, and in a burst of supreme anger, in which there is mingled something of the joy of freedom, she kills her sister and her husband.

The story, dreadful though it is in its climax, is logical and bears the stamp of absolute realism and truth. The movement, the episodes and the situations result not from chance circumstance, but from the natural and seemingly inevitable development of the minds of the characters. The existing conditions are set forth clearly at the outset, the story marches forward with certainty and strength, and the final tragedy comes as the one possible solution of the problem with which the characters are confronted.

In presenting this drama the Thalia Theatre company is seen at its best. Madame Kalish, as the heroine, plays the arduous role with the emotional intensity, distinction and absolute naturalness that she displays in all of her impersonations. Kessler, who is reckoned one of the best actors of the local Yiddish stage, plays the role of the father, Raphael Friedlander. In his usual forceful and polished manner. Tornberg, as Ephraim, an old violinist and father of Gregoir, gives a splendid character portrayal. Moskovits makes the unpleasant role of Gregoir very true to life, and Miss Zeitlin is an excellent Cillie. The other roles are well played by Mrs. Gudinsky, Cohn, Mrs. Nadolsky, and Mrs. Wilensky, who gives an especially fine portrayal of an old Russian servant.

DELLA FOX OPENS TOUR.

Della Fox began a starring tour, under the management of John Levy, in Paterson last night in The Little Mam'selle, a comedy by John Fowler, presented for the first time on any stage. The cast:

Deacon Brassy	E. L. Walton
Robert Coyndale	W. J. Montgomery
Milliday Meek	G. Sterling
Buster Belt	J. Cary
Bill Barker	George Emmett
Hal Hinsdale	A. R. Carter
Matilda Brassy	Miss Gussie Hart
Hortense Coyndale	Miss Lea Brookfield
Doldrums	Miss Mildred Foreman
Sallie Turner	Olga Lead
Maxie Belwood	Eleanor Waldo
Dorothy Travers, Burton Brown	Della Fox

Star, play and company were well received. The comedy is on the style of The Little Trooper and The Little Host, in which Miss Fox won much success in the past. The action passes in and about Rand's Corners, a fictitious crossroads settlement in New Jersey. An old couple at the Corners adopt Dorothy Travers, an American orphan, who has been educated in Paris. Her Parisian ways furnish quite a contrast to the more formal life of the eminently sober little village. In a short while "The Little Mam'selle," as the natives of the hamlet soon designate their lively visitor, has the township by the ears. Her first appearance is made in the disguise of a gay city youth. In this personality she generates multifarious complications. These necessitate her speedy entrance in her own person. After so appearing the mischief she has started as the youth she impersonated pursues her and keeps her changing from the boy to the girl alternately. The comedy is in three acts. All the characters, save that of the star part, are bucolic.

OBITUARY.

Charles L. Willis died at the home of his brother in Brooklyn, Jan. 28, of a complication of consumption and other diseases. He was about twenty-nine years old, and had been musical director with Donnelly and Girard, A Trip to Chinatown, A Milk White Flag, and other companies. In 1899 he formed a managerial partnership with Stanley Whitney. The firm made productions of At Gay Coney Island, and A Hoo-doo Hoodoo, Mr. Willis left a widow, professionally known as Mattie Lochette, and a baby girl. The funeral will be held to-morrow (Wednesday) at 400 Miller Avenue, Brooklyn. Interment will be made in Cypress Hills Cemetery.

Warwick Gaynor, the well-known actor and singer, died at Roosevelt Hospital, in this city, on Jan. 21, of brain fever. He was taken ill on Sunday at his lodgings in West Thirty-fourth Street, and on Monday he was removed to the hospital. Early in the present season Mr. Gaynor was a member of Henrietta Crossman's company. Later he joined the Colorado company, and appeared in that play the night before he was taken ill. The remains were buried by the Actors' Fund.

Dr. E. Price, father of E. D. Price, business-manager of Lovers' Lane, died suddenly, Jan. 18, at his home, Jackson, Mich., where he had resided for thirty-four years. Death was due to heart failure. Dr. Price was eighty years of age, having been born at Westchester, England, in 1822. He was a physician, and despite his great age was active in church, social and professional work up to the day of his death. Interment was made in the family plot in Detroit.

A. Z. Chipman, actor and playwright, died at the Alexian Brothers' Hospital in Chicago, on Jan. 19. For the past four years he had been a member of Lincoln J. Carter's Remember the Maine company. When he became ill some weeks ago Mr. Carter took him to Chicago and provided for him at the hospital. The remains were buried with Masonic rites in Chicago on Jan. 20.

Barry C. Busby, business-manager of Rose Melville's Sis Hopkins company, died of typhoid fever, Jan. 22, at the New York Hospital. Mr. Busby was manager of Hopkins' Trans-Oceanic company for a number of years, and was business-manager for the Sis Hopkins company from 1899 until his death. He was thirty-three years of age, and will be mourned by a large number of relatives and friends.

Charles Harold Lischer, note of whose death at Kane, Pa., on Jan. 14, was made in THE MIRROR last week, was buried at Syracuse, N. Y., his home, on Jan. 22. He had many friends in that city, where his play, The Girl Next Door, was presented for the first time, and the funeral services were largely attended.

Georg Worlitzsch, a German actor of prominence, died suddenly of apoplexy at St. George's Hall, London, Eng., on Jan. 22. Herr Worlitzsch was playing the rôle of Ludolf Maedicke, in Ihre Familie, and was in the midst of a speech when death came to him.

Joshua Whitney, a circus performer, who, as one of the team of Shappee and Whitney, won considerable fame about twenty-five years ago, dropped dead in Binghamton, N. Y., on Jan. 22.

Mrs. Gus Franklin died on Dec. 10, in Sydney, N. S. W., after an illness of five months. Her two daughters, Irene and Melbourne, survive.

Lloyd G. Morris, the nine-year-old son of William Morris, of Morris and Hall, died of diphtheria on Sunday, Jan. 26.

Nellie Woolever, sister of Mabel Amber, died in Chicago last week, aged nineteen years, of pneumonia.

Irwin Elmer Goodrich, son of Irwin A. and Maude M. Goodrich, of Florodora, died Jan. 17.

AMATEUR NOTES.

Harvey Birch, the Peddler Spy, an original drama by Clayton W. Greene—not Clay M. Greene—will be presented by pupils of the Masten Park High School, Buffalo, Feb. 15.

The Girls' Comedy Club, of Cincinnati, presented An Afternoon Rehearsal and Rebecca's Triumph at the Auditorium, in that city, Jan. 17.

The Maryde of Yorke, a new three-act comic opera, with scenes laid in England during the Wars of the Roses, will be played Jan. 30, 31 in the Orange, N. J., Music Hall, for the benefit of the Memorial Hospital. The opera is the work of Robert Emmett MacAlarney and Henry Stanley Haskins.

Amateurs of Hanover, Pa., presented Pygmalion and Galatea at the Harrisburg, Pa., Opera House Jan. 15.

Teachers of Brooklyn Public School No. 63 gave a minstrel show in Penn-Fulton Hall, Jan. 17.

Confusion will be acted by the Polytechnic Association at the Academy of Music, Brooklyn, Feb. 7.

The Munro Dramatic Club played The Janitor's Wife at the Germania Theatre, Brooklyn, Jan. 22.

The Sothern Society, of Brooklyn, will be seen in Lancashire Lass at the Athenæum in that city Feb. 5.

Comrades was acted by St. Louis amateurs at the Pickwick Theatre Jan. 20.

Some of the young women students of the Washington, D. C., University learned the other day that all that's printed isn't common property. The young women gave a dramatic performance recently and used as their play a stage version by one of the students of Cyrus Townsend Brady's "The Grip of Honor." Now it so happens that the right to dramatize this novel had been granted by Mr. Brady to Charles Bradley, who has written the play. W. N. Lawrence, business-manager of Daly's Theatre, and Mr. Brady's representative, heard of the college girls' performance and wrote to the faculty about it. The girls, who had violated the copyright law in all innocence, were penitent and promised they'd never do it again.

Crawford's Claim was played by Indianapolis Maccabees in that city Jan. 24.

Amateurs of Croton Falls, N. Y., will sing The Pirates of Penzance at the Grand Central Palace here Feb. 6.

The Deacon's Tribulations was acted Jan. 24 at Ehling's Casino, in the Bronx, by the Arlington Dramatic Club.

The Alliance Française gave, at Carnegie Hall last Wednesday evening, an entertainment consisting of a monologue by Octave Lesseur, a one-act comedy, Shall We Divorce? acted by M. Lesseur and Rene Wildenstein, and selections by Frida Ricci and Professor Di Lorenzo.

My Friend from India was presented at Winston, N. C., on Jan. 21 for the benefit of a new theatre fund. Edna Ewen played the leading role and F. G. Parry that of Keene Shaver. The rest of the cast was made up of local talent, who acquitted themselves creditably. The house was packed.

ARENA NOTES.

Sells and Gray's Circus was sold at auction in New Orleans Jan. 14. The Donaldson Lithograph Company, of Cincinnati, being a heavy creditor, bought in the circus.

The fifteenth consecutive season of the Webb Brothers' Railroad Shows will be inaugurated at Lancaster, Pa., on Saturday, April 12. The show has been augmented with new features in every part, and will be the most pretentious ever exploited by those managers. The following performers have been signed: The 4-Paw Acrobatic Troupe, the La Rue Family of acrobats, Kitamura Royal Japanese Troupe, the Great Mariquilla, Millie Zeeta, Fleming and Crayford, Harry F. West, Pearl Pierpont, the Del Kanos, Ali Bey's Arabian Acrobats, and Professor John White. The band and orchestra will be directed by Herbert H. Whittier.

"Bob," one of the lions with Walter L. Main's Circus, was being trained on Jan. 20 in a new act at the Winter quarters, at Geneva, N. Y. The act consisted in the lion's jumping from a pedestal to the back of a moving horse. He was then to ride the horse around the ring and jump again to the pedestal. In making the first jump "Bob" landed on the horse's neck and bore him to the ground. The horse kicked, whereupon the lion tore him to pieces and then attacked his trainer, William H. Winner. He was subdued after a hard fight.

Frederic T. Cummins, who was proprietor of the Indian Congress at the Pan-American, is organizing a Wild West Show that he will take on tour through Europe.

THE ELKS.

A lodge was instituted at Peekskill, N. Y., Dec. 18. Never in the history of the town was there a greater celebration in honor of any order or society, the places of business and private houses were gayly decorated with bunting and great bonfires lit up the streets as the visiting Elks marched into town behind brass bands and drum corps. Among the out of town Elks who took part in the installation were Arthur C. Moreland, editor "Elks' Antler;" Charles Crawford, E. R. of Brooklyn Lodge, No. 22; County Judge Platt, Ex-Mayor Sutherland, and Mayor Walsh, of Yonkers; Mayor Plaks, of Mt. Vernon; Cornelius Van Cott, Postmaster of New York, and others. Much credit is due to Thomas J. Torpy, who resides in Peekskill, but is a member of New York Lodge, No. 1, who by his untiring efforts has made this baby Elk lodge one of the best. It starts off with a membership of sixty-six and comprises the best people in the place. The lodge contemplates the erection of a building and already there is $1,000 subscribed. The meeting nights are the first and third Wednesdays of each month.

Owosso, Mich., Lodge, No. 753, was instituted Dec. 30, with a membership of 200. George F. Reynolds, Grand Secretary, of Saginaw, and Edward F. Lee, Deputy Grand Exalted Ruler, were in charge of the ceremonies. Guests were present from Detroit, Saginaw, Lansing, and Flint. Nearly four hundred sat down to a banquet at the Armory in the evening. Detroit Lodge, No. 34, presented the lodge with a beautiful silver loving cup.

The stone work on the new Elk building at Sioux Falls, S. D., was completed recently.

A beautiful Christmas tree was given to the new children of the city by Danville, Ky., Lodge, No. 188, on December 28. Over two hundred children were given clothing, candies, nuts, etc.

AL. W. MARTIN'S WESTERN COMPANY.

W. C. Cunningham, manager of Al. W. Martin's Uncle Tom's Cabin (Western), writes: "Always something doing with the big show. Al. W. Martin's big $30,000 production of Uncle Tom's Cabin (Western) had them going good in Kentucky, but that is only the beginning of a series of surprises to be advanced this season. About business? Oh, yes. There were one or two in Kentucky and Illinois where we did not stand them up, but the week, starting in with a heavy snow storm, at Centralia, Ill., at a new theatre, continued without a break to S. R. O. business. The show continues in a healthy condition, meaning, of course, that it is pleasing everybody better than ever. There have been no complaints about misrepresenting the big parade, and with Milt. G. Barlow as Uncle Tom, Bert Walker as Marks, Woody Van as Simon Legree, George S. Byron playing George Harris, J. Wesley Stevenson as George Shelby, Florence Ochsman as Topsy, Clara Miller Phillips as Ophelia, Mayfel la Gaze as Mrs. St. Clair, and little May Dickinson as Eva, little can be desired in the dramatic end of the show. The specialties are all more than passing good, and the band, under the leadership of Professor Joseph Louis, is the delight of all who hear it." Al. W. and Mrs. Martin will visit Manager Cunningham at St. Louis, week of Feb. 2, previous to their departure for Europe.

Ernest Lamson, a hit, York State Folks.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The chief attraction will be Tom Nawn and company in Pat and the Genie. Caron and Herbert, Ward and Curran, Simon and Wallace in My Wife's Presents, Eddie Clark, Joe, Myra and Buster Keaton, Doyle and Granger, Sam and Ida Kelly, Humes and Lewis, John and Carrie Mack, Manfretta and Mansfield, the Leonard Brothers, Wilbur Ames, and the vitagraph fill out the week's programme.

Keith's Union Square.

The headliner is James J. Corbett in his successful monologue. Others are R. J. Jose, Hilda and Silvany, Hilda Thomas and Lou Hall, Provost and Provost, Furber's dogs, Kelly and Kent, Sheehan and Kennedy, the De Rollin Brothers, the Ford Brothers, the Donnelly and Vincent company, and the biograph.

Proctor's Fifth Avenue.

Hoyt's A Temperance Town is the dramatic feature, Edna Archer Crawford and Ned Howard Fowler heading the branch of the Proctor Stock company. Miss or Mrs. Is the comedy curtain-raiser, and vaudeville is introduced by the Five Nosses, Ryan and Richfield in Mag Haggerty's Father; Captain Webb's seals, James H. Cullen, Billy Link, Wright and Doody, the Drummers' Quartette, and the kalatechnoscope.

Proctor's Twenty-third Street.

Continuous vaudeville remains the order, led by Adelaide Herrmann in A Night in Japan. Others are Milton and Dolly Nobles in Why Walker Returned, Frank Eldridge, A. O. Duncan, Ramsdin, Fred Leslie's dogs, Daly and Devere, Eva Lorinz, Charles Cogill, Fred Walker, Pierce and Roselyn, the Cycle Whirl, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Innocent as a Lamb is played by a branch of the Proctor Stock company, who also interpret Clay M. Greene's travesty, Sherlock Holmes. The vaudeville bill is headed by the Sisters Hawthorne, Noble and Lois, in The Lily of Lagunas, and Nicholas Nixon and Warren, Gus Williams, Little Fitz, and the kalatechnoscope.

Proctor's 125th Street.

The Mysterious Mr. Bugle is presented by Mabel Montgomery, William Corbett, and others of the Proctor Stock company. The Tan-Ichi Japs, Georgie Evans, Mr. and Mrs. Jimmie Barry in Mrs. Whistler's Boy, Madge Maitland, and the kalatechnoscope do the rest.

Weber and Fields'.

The stock burlesque company remains in the same programme, Holly Tolly and The Curl and the Judge. The comedian-managers were put to the trouble of making some pieces danish last week, this time being constrained to say that their leaving town would not include the City of Mexico, as had been asserted, and that they would not play in San Francisco next Summer, as had been proclaimed.

New York.

Sydney Rosenfeld and George V. Hobart's new burlesque, The Hall of Fame, will be produced by the stock company on Thursday evening, the cast including Marie Dressler, Mabelle Gilman, Amelia Summerville, Emma Carus, Nina Farrington, Georgia Kelly, Daniel McAvoy, Louis Harrison, Frank Deane, Junie McCree, and Alexander Clark.

Hurtig and Seamon's.

Fred Hallen and Mollie Fuller lead the list, the others being Eva Williams and Jac Tucker in Driftwood, the Four Cohans, Odette, Easton and Green, the Three Keanes, Mark Sullivan, the Alberinis, Juanita Tate, Junie Miller, and Monroe and Wenig.

THE BURLESQUE HOUSES.

DEWEY.—The City Club will receive here all the week.

MINER'S BOWERY.—The Bohemian Burlesquers provide the week's programme. Treasurer James H. Dunbar's annual benefit will be held next Sunday evening.

LONDON.—The City Sports are disporting on the classic Bowery.

OLYMPIC.—The World Beaters are spending the peak in the fastnesses of Harlem.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Johnstone Bennett once more assisted by Tony Williams, reappeared in her sketch, A Quiet Evening at Home, which went as well as ever and was hugely enjoyed. Miss Bennett has lost none of her vitality, enthusiasm and all-around cleverness, and Mr. Williams is still an able "feeder." John C. Bowker contributed what was called, no doubt with apologies to the English and Latin languages, a "travelogue" about the Passion Play at Oberammergau. Mr. Bowker talked, almost without pausing to breathe, for eighteen minutes, during which he told much that nearly every one knows about the Oberammergau play, being accompanied by a series of rather indifferent stereopticon pictures. He is a cheerful, doctor-looking gentleman, with an agreeable voice and a most amazing gift of rapid-fire talk. One cannot recall a professional sidewalk conversationalist, however long-winded, that can compare for a moment with the unintermittent flow of language dealt out by Mr. Bowker. Apparently he was under the impression, or had been cautioned, that a second's pause in his discourse might imperil the whole business. So he rattled it all off as an auctioneer ever attempted to rattle. It went fairly well, but seemed easily out of place. Linton and McIntyre presented a new sketch, Dr. Quack of Coontown, which was good in spite of its title. It hadn't any plot to speak of, and its humor was largely of a more or less sepulchral brown, but it let in enough sunlight to serve any day. Harry Linton did some capital singing and piano playing, and Lois McIntyre sang a little—two little, if that—in her own ever so sweet way. The festivities closed with a clever scene "in one" wherein Miss McIntyre in a baby carriage posed as an infant prodigy—the kind that answers questions. This she did gloriously, and Mr. Linton's proud approval of each of her warped answers was exceedingly funny. Some of their old material does duty in the new act, and it will not be hurt when more new matter is introduced. The Three Blossoms held over in their startling acrobatics. Galletti's monkeys, ever popular, returned to town and once more created unbounded merriment by their highly humorous performance. One of the simians, who possesses a ferocity that perhaps he hath not, deploys occasionally with exhibitions of capital comedy instincts and numbers of his antics are as good as any in the alley. Smith and Fuller weighed in with their fine musical specialty, that ranks with the best of its class, and earned a great deal of hearty applause. Mr. and Mrs. Harry Thorne, assisted by James Gaylor and Tiny Greef, got away with their time-honored success in An Uptown Flat, which uproarious sketch probably will never die nor cease to provoke unstinted risibility. Last week it went as merrily as ever and each of the clever quartette of players acted just as brightly and gingerfully as if they had not all done it so many, many times before. The Ballays offered their neat song and dance act, that was well liked. Frank and Dan reeled off a long line of gilt conversation that met with popular approval. Smith and Chisholm showed their admirable gladiatorial specialty, which is both expert and astonishing. Fitzpatrick and Taggan sang and danced acceptably. Palmer and Harvey introduced commendable Hebrew comedy business. H. M. Lovett juggled deftly, the stereopticon steered successfully, and the biograph displayed an interesting assortment of pictures.

TONY PASTOR'S.—The bill had little new to offer, but what it had was nearly all of first quality. Gus, Kittie and Clara Morton topped the ticket in their unapproachable dancing and comedy turn, that encountered its customary enthusiastic reception and might easily have been prolonged for hours. Clara Morton's beauty got in its regulation hit, of course, and made bunches of people wish that her photographs were on sale. Jones, Grant and Jones came back to earth and repeated their screaming success in an act full of quaint comedy and good, reliable humor. Talbot and Davison were favorites, too, in their amusing acrobatic specialty, which combines a lot of hearty laughs with much good singing and goes like the Empire State Express. Joe Flynn registered his usual success in weird parodies and weirder talk; the Brownings got away handily in their sketch, A Merry Christmas; Clifford and Dixon sang and chatted more or less entertainingly; Mooney and Holbein had a first-rate comedy act, and Jeakins and Ingram did well in illustrated songs. Others were Gibson and Countess, McCune and Grant, Willard H. Reed, G. Burkhardt, and the perennial vitagraph. And away down at the tail end of the playbill, where no one would ever see their names, were the Four Cohyns, who recorded about the largest hit of the week in their fine musical act combined with the marvelous versatile cleverness of the two little Cohyns. Theirs is one of the very best acts of its sort that ever happened, and it won unlimited applause. But the turn was hurt no doubt by being stowed under in the billing, as was remarked in these columns of another turn the week before. Two headliners cannot be made by making one a tailender, because it is unreasonable to imagine that an audience is composed exclusively of clairvoyants. Better a place in the middle of the bill than at the bottom. Crowded houses.

PROCTOR'S TWENTY-THIRD STREET.—Eva Williams and Jac Tucker headed the bill, offering for the first time in this city a new playlet, Driftwood, by Ben L. Henry and Jac Tucker. In their former success, Shivany's Finish, Williams and Tucker had opportunity to prove themselves of an artistic calibre unusual in vaudeville. In Driftwood the opportunity is again presented and the players are fully equal to it. The sketch suits its interpreters admirably. It is drawn on decidedly original lines, and its theme is sweet, pathetic and full of sentiment. The slender story is told in a humorous vein, which emphasizes its pathos. The scene is a railway station at Leamshurst on a snowy Christmas Eve, with Leamshurst, the station's Push-Bob—he is ticket agent, baggageman, and all sorts of other things—preparing to close up. The last train brings one little passenger—Mary Ellen, a waif of the city, sent ticketed to the Ellen, a waif of the city, sent ticketed to the poor farm near by. She is a sadly amusing compound of worldly philosophy and childish ignorance. In the sharp patois that is the only language she knows, Mary Ellen tells of the life in New York—of the "Home of Correction" where she was raised, and of a boarding-house keeper who employed her and beat her. She has visions of going to a gentleman's farm, a beautiful place. Never does she suspect that her destination is the poorhouse. Her story touches the station agent, and he cooks her a bit of supper, and entertains her with Mother Goose rhymes—brought very much up to date. The kindness is a revelation to the waif, and, as she says, it is the happiest Christmas Eve she has ever known. The dream is broken by the arrival of a poor farm official, brusque and unpitying. The waif shrinks back when she learns the truth and refuses to go. For a moment the agent tries to protect her. Then both realize the hopelessness of it all, and as the curtain falls the friendless foundling goes bravely to her future home. In the telling of this story the authors show a knowledge of human nature and an appreciation of the finer way in which the sad and the comic is jumbled up in our everyday lives. The dialogue is natural, witty and even epigrammatic, and the character types are lifelike. If any fault can be found with Driftwood, it is that there is not enough of it. As it is, the sketch runs about twenty-five minutes, but a portion of this time is taken up with the recital of the Mother Goose rhymes aforementioned. A closer adherence to and further development of the story might be accomplished by expanding Mary Ellen's history of herself. This would give Miss Williams a chance to display still further the art of which she is the possessor. For Miss Williams is surely an artist, and her portrayal of Mary Ellen is a gem. It is not too much to say that no woman on the stage can more readily depict pathos in a way to touch the hardest heart. The sympathetic quality is highly developed in her work, and her sad, wistful expression is equally real. Yet she can make her audience laugh as well as cry, for she is a good comedienne as well. Her methods are natural and free from the exaggeration so common in vaudeville. It should not be long before Miss Williams attains what she deserves, a place on the legitimate stage. Mr. Tucker plays the station agent with infectious humor and heartiness, and delivers the burlesque nursery rhymes with excellent effect. William Trainor does a good double as a conductor and the poorhouse official. The special setting provided was excellent, barring a few details that may be corrected easily. The Four Cohyns made their initial appearance on the Proctor circuit and repeated the success that they had scored at Keith's and at the New York theatre, though one of the "ponies" broke an ankle one night and had to go 'way back and rest a while. Dooley and Kent put up their fine singing act with really good incidental comedy and won resounding results. The Cycle Whirl held over and was elaborated with electrical effects which made it seem even more amazing than before. Probably it is true that the riders do not travel nearly as fast as an average road pace, but the whirling effect on the pliable slat "toe-cup" track is assuredly thrilling. "Dare-Devil" Schroyer continued his sensational trick cycling and the whole act went with alternate cheers and gasps. Little Fitz, whoever he may be, repeated the success he had made at other Proctor houses in his clever imitation of Little Tich. Francesca Redding, again ably abetted by Arthur Larkin, Frank Holland, and Ralph Morse, reiterated her former triumph in the gingery playlet, Her Friend from Texas. Lawrence and Harrington were on deck with their familiar Bowery boy and girl act, which was as popular as ever. Lossy Haskell discussed his capital monologue with excellent results, and James H. Cullen retailed a choice assortment of bad parodies in a manner that made one wonder why he should have had such a good place in the bill. Lillian Tyce sang fairly, the Drummers' Quartette offered an enjoyable specialty, Ina Allen had some tolerable songs, Wright and Doody showed a passable act, and the everlasting kalatechnoscope kalatechoed gloriously. Big business.

PROCTOR'S FIFTH AVENUE.—A detachment of the Proctor Stock company revived Madeleine Lucette Ryley's jolly little farce, The Mysterious Mr. Bugle, and gave a capital all-around performance, especially excellent impersonations being contributed by Mabel Montgomery, Cecyille Mayer, Bessie Lee Lantine, William Gerard, and George Neville. The rest of the cast was acceptable. William F. Gilchrest's playlet, His Little Error, was used as a curtain-raiser and was admirably presented by Herbert J. Cortbell, James Pugh, Pearl Evelynne, and Florence Leslie. Al. Shean and Charles L. Warren put on a new sketch, Kidding the Captain, which made a pronounced success and ranks with their Quo Vadis Upside Down as an example of burlesque absurdity. The scene shows the island retreat of the justly celebrated Captain Kidd, pirate and treasure burier. Kidd is oppressed by fear of impending calamity and has interred his valuables, planting with them a bag of powder which may be blown up any moment by pressing an electric button. A German sailor discovers the pirate's den and, by sheer force of comedy business, contrives to terrorize the awful Kidd, eventually gaining the chieftain's surrender by innocently tackling the button and making as if to push it. Down comes the sign of the skull and crossbones and up go three balls in its place. The sketch is crowded with wit and it has a comic dual that is hugely funny. Mr. Shean and his queer laugh accomplished wonders as the Teutonic intruder, and Mr. Warren's tremendous voice and impressive stature ably set forth the fearsome pirate. Caulfield and Carleton returned in their ever welcome skit, The Hoodoo, which recorded its unfailing success. They seem to improve constantly in the playing of this hilarious hodge-podge, and they contrive to make every one laugh, no matter how many times the piece is seen. George Evans ran high in favor with his lively monologue and his capital singing. He had a lot of new jokes that all went well, and his really excellent singing was heartily appreciated. Gus Williams sang and told stories in the good old way. Falke and Semon repeated their hit of a few weeks before at the Twenty-third Street, and the Three Hillyers, Pierce and Roselyn, and the enduring kalatechnoscope completed the order of procedure. Big business.

PROCTOR'S FIFTY-EIGHTH STREET.—Members of the Proctor Stock company and some specially engaged players presented The Brixton Burglary to good purpose. Wright Huntington gave one of the very best performances of the local season, and the other people were Douglas Flint, Henry E. Miller, Joseph Daly, William Morrow, William Sellery, Carolyn James, Anna Leonard, Regina McAvoy, and Nellie Butler. The vaudeville contingent was headed by the marvelous Tan-Ichi Japs, who astounded the Manhattanese as they had the folk at other Proctor houses. One can view their amazing performances again and again without wearying and, what is more, without acquiring the faintest notion of how a good deal of it is done. Frank Eldridge entertained immensely in his vociferous and ridiculous monologue; George Graham offered an enjoyable talk, and the ever faithful kalatechnoscope filled out the menu. Large audiences.

PROCTOR'S 125TH STREET.—At the White Horse Tavern and Sherlock Holmes, seen a week earlier at the Fifth Avenue, were again presented in fine fashion by members of the Proctor Stock company. James J. Morton once more regaled with his noble monologue, the Five Nosses scored in their pretty musical specialty, the Carmen Sisters banjoed daintily, the Three Tyroleans sang tunefully, and the redoubtable kalatechnoscope rounded out the festival. Good business.

WEBER AND FIELDS'.—Twas the same old story of crowded houses and much people turned away. The merry managers and their incomparable band of bonnie belles and cavorting comedians continued to dispense unlimited cheer by virtue of their clever work in Holly Tolly and The Curl and the Judge, both of which joyous medleys rattled along to the customary accompaniment of incessant laughter.

HURTIG AND SEAMON'S.—Big audiences were attracted by a strong card, that comprised the Russell Brothers, Mr. and Mrs. Charles T. Ellis, Lew Sully, Williams and Adams, Hayes and Suits, the Ledoux Saxophone Quartette, Ethel Robinson, the Three Fortuna Brothers, and Avalon and Wagner.

NEW YORK WINTER GARDEN.—The stock company got in their last week of The Supper Club to large patronage, and gave way yesterday to a new cast in Florodora.

The Burlesque Houses.

DEWEY.—Phil Sheridan's City Sports came back to town and attracted large audiences in Fourteenth Street.

MINER'S BOWERY.—The Knickerbocker Burlesquers entertained large consignments of East Siders.

LONDON.—The Thoroughbreds did the honors for generous allotments of Boweryites.

OLYMPIC.—The Big Sensation sensitized the uptowners.

HOWARD THURSTON AND ROYALTY.

A Hungarian paper has this to say of Howard Thurston's success with the royalty of Europe: "Howard Thurston, while performing at the Somossy Theatre, Budapest, has created such a sensation with his novel card manipulation that Francis Joseph, King of Hungary and Emperor of Austria, hearing of his success, commanded Mr. Thurston to appear before him and his family at his castle. Mr. Thurston spent the night at the castle and the next day received a handsome gold watch with the compliments of His Majesty and a check equal to a month's salary. Mr. Thurston has had the pleasure of performing before other royal persons—namely, while at Copenhagen, Denmark, in August, 1901, he appeared before the King of Denmark and his son, the King of Greece. During Mr. Thurston's performance at the Palais D'Hiz, Brussels, King Leopold of Belgium visited the theatre and afterward sent for Mr. Thurston to perform at his castle in private. While appearing at the Palace Theatre, London, for six months in 1900 and the Empire Theatre, London, in 1901, Mr. Thurston not only performed before many royal personages, including the Duke of York and sundry foreign princes, but he had the honor of teaching several dukes and lords as well as an Egyptian princess the art of card manipulation. He has many valuable presents given to him by royalties of different nations." He will soon make a flying trip through America, opening at Keith's, Boston, on Feb. 24, and will then return to the leading theatres of Europe.

EUROPEAN NOTES OF INTEREST.

Harry Houdini writes from Paris on Jan. 6: "Christmas and New Year's weeks are the worst of the year for the theatres here, and in a good many places in Germany they are closed until after the holidays. In Paris the new acts are the Rasumnows and Ralph Johnstone at the Olympia, and Johnstone is creating a sensation with his act. He was engaged for two weeks on trial and will stay three months. This makes my ninth week here at the Olympia, and I think that I will stay five weeks more. La Belle Otero closes to-night and makes a tour in Italy, playing a few nights in Rome, Naples, Turin and Venice. At the Thursday matinees at the Olympia there are always a lot of trials, but I advise under no circumstances ever to give a trial in Paris. At the Folies Bergere, Madame Judic is still the headliner, with Little Tich and Cleo de Merode close seconds. It is the custom in France that on New Year's Eve every man has the right to kiss every woman that is out seeing the New Year in. On the stage of the Folies Bergere every man, woman and child kissed Cleo de Merode, and she took it in good grace. Guerrero, the dancer, has gone to Monte Carlo. Barber and Madeline have closed at the Folies Bergere and have moved over to the Circus Medrano for another two months. They go to South America from here for a long engagement. Christmas Eve at the Hotel Ritz the usual féte was given, followed by a vaudeville performance. Among the celebrities attending were Madame Melba, Mr. and Mrs. Beerbohm Tree, and Mrs. Langtry. Spadoni, the juggler, met with a serious accident at the Casino de Paris, while doing one of his tricks in which he juggles a lighted cigar. It fell into his left eye, and there is little hope of him regaining his sight. It may be strange to Americans to know that at almost all of the theatres here they have women ushers, who pay five francs a night for their positions and twenty-five centimes for programmes, which they are supposed to sell at the same money, but will ask you for a tip, and will not let you alone unless you hand them a few sous above the regular price. The waiters get no salary but must keep the place clean, and many have to pay for their situations, as the tip money is supposed to be big. Many of them drive their own horses and have their own flats, and I am commencing to believe the stories about the tips that they receive. American acts on the Continent are as follows: At the Berlin Wintergarten for January: Vanola, Smith and Dupette, Imro Fox, and Woodward's seals; at the Hansa, Hamburg: the Five Juggling Johnsons, Johnson and Dean, and the Herlemann Troupe; at the Crystal Palast, Leipsig: Wood and Bates, and the Juggling Johnsons (troupe 2); at the Dunnskort Apollo: Cook and Clinton, Cox and Conrad, and the Schaffer Family. At the Buda Post Orfeum are Chung Ling Soo and Marcouchaud, the colored American nightingale, who is making quite a hit in Pest. While in Nuremberg, W. H. Robinson, who is Chung Ling Soo, had to visit the Chinese Ambassador, who was under the impression that Robinson was a real Chinaman. James Bard has closed a highly successful engagement in Prague, Bohemia, and goes to Leipsig. Alexander Tacliana is at Ticky's Variete, Prag Kronenthal. Madame Konorah is ill in Berlin. In Vienna the police forbade two troupes of Polish-Jewish singing acts to appear, with the excuse that as they sang in the Polish language no one could understand them. The proprietors of the theatres have sent a protest to the Supreme Minister, saying that, as most all their trade consists of Polish Jews, the songs are understood. The English Garden in Vienna is making preparations for its season, which opens in May. This is the best Summer resort in Vienna and always pays the best of attractions. The latest in regard to the German Artist Legs is that the directors want to make a contract with a clause in it that, should any member of the Artistes Legs break a contract with a member of the Managers' Association it will mean that all contracts are broken with all the managers. This the artists refuse to accept, and it will be the first chance to show how strong or how weak we are. I say we, as I am a member of the Artistes Legs."

BURLESQUE WAR IN SPRINGFIELD.

Springfield, Mass., has been the scene of an interesting theatrical contest for the past fortnight. The Auditorium, under management of Buck and Keller, who have houses in Albany and Troy also, has been running as a burlesque house for two years. The day after Christmas F. F. Shea and Company, lessees of the new Nelson Theatre, which they leased and closed soon after it was built three years ago to prevent competition to their New Gilmore Theatre, the vaudeville house, opened it with the Bowery Burlesquers, who were to appear later at the Auditorium. It seemed that their purpose was to try to put the Auditorium out of business. There was no great stir over this, but at the next burlesque booking, that of the Ramblers, Jan. 16-18, there was something doing. The Ramblers had originally booked at the Auditorium for the same dates. Buck and Keller tried to attach the box-office, but Local Manager Casey, of the Nelson, sensing trouble, had had a friendly attachment made by Jo Paige Smith, the New York booking agent, and Sheriff Leyden appeared to be running the house during the engagement. Weber's Dainty Duchess was booked for the Auditorium Jan. 20-22, and the Nelson management, offering extra inducements, got them to agree to play the Nelson instead. Manager Keller, of the Auditorium, claimed that there was no cancellation clause in the contract, and things got warm at once. The paper was sent to the bill-posters for the Nelson Theatre, and Manager Keller, on the strength of a telegram from Manager Weber, to whom he had assigned his contract rights, sent down and got it. The Nelson management at once secured an officer with a search warrant to get it back, and it was posted with Nelson dates. Manager Keller promptly had other Sunday paper printed that shouted in loud tones that the Dainty Duchess would appear positively and only at the Auditorium on the same day and date. Meantime pressure from the syndicate of burlesque houses to which the Auditorium belongs was brought to bear, and, though all the local papers had the advertisements side by side of the Dainty Duchess at the Nelson and Auditorium on the same dates, it was the general belief that it would be at the Auditorium that the performance would really take place. Then there was a general conflab in New York between Managers Shea, Buck and Keller and representatives of the burlesque syndicate, with the result that F. F. Shea and Company bought Buck and Keller's Springfield rights in the burlesque syndicate, and the Nelson Theatre will be the burlesque house of Springfield. Buck and Keller will retire from the field, and the Auditorium will be closed.

VAUDEVILLE JOTTINGS.

Thomas D. Van Orton, manager of The Devil's Daughter, and Lillian Calvert, of that co., were married in Hartford, Conn., on Jan. 8.

John P. Webber has recovered from his illness and resumed the Barney-Lancaster co., this week at the Bijou, Richmond, Va., playing General Drummond in Texas.

Master De Rel Leonardo is going to Miami, Fla., to rest. He will be featured in The Children of Nobility, a new act, next season, opening in New York under direction of Madame Helena Weber.

Mattie Braun, a pupil of Madame Taylor, will soon appear in vaudeville in a piano sketch, playing Alfred Tate's compositions. She is said to be the only pupil ever heard before the public who has attempted to play his music. Madame Taylor will direct her engagements.

Joseph R. Adams plays the Boston Howard Athenæum this week, doing his new sailor act, not under his original title, Pipe. Mrs. Adams has been ill in the Brooklyn Hospital, suffering with pneumonia.

According to the local critics, Hines and Remington scored the prettiest hit at last week's special bill at the Baltimore Auditorium.

Hermann Gaskey, manager of the Bastable Vaudeville co., was in Canajoharie, N. Y., Jan. 19 visiting his wife and son. The time is booked to the middle of

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

Have a Look! Have a Look! Have a Good Look!

BILLY B. VAN AND NELLIE O'NEIL

OPENED with Alfred E. Aaron's Musical Comedy, **MY ANTOINETTE,** at the Columbia Theatre, Boston, Mass., week of January 20th, and were, according to Press and Public, **a pronounced success.** Season 1902-1903, **BOLIVAR'S BUSY DAY.**

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An Ideal Illustration of the Progress in Vaudeville.

TIME FILLED. Will be produced at the Tivoli, London, June 30th.

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HAWTHORNE

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With magnificent Scenery and Costumes, A special Song by the author of Florodora. | Whitney Warner Pub. Co.'s Great Song Hit, CREOLE BELLES.

Connecting Dec. 23, Proctor Circuit for 7 weeks, then Cincinnati, Cleveland, Rochester, Detroit, Buffalo, Toronto, Chicago and Orpheum Circuit.

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"MIMICALCOMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.

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Concludes successful starring tour of Great Britain, Jan. 18, 1902.

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Month of February, as the feature. Agents, WARNER & CO., 20 Wellington St., Strand, London.

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A Feature with Lafayette Show.

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SIDE WHEELER.

38th Week. Park Theatre, Brooklyn, N. Y.

FRED NIBLO "THE AMERICAN HUMORIST."

Open, next season, for Vaudeville, Combination, or Farce-Comedy. Would assume (or assist in) the management of same.

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KEOUGH and BALLARD

"This team is one of the best seen at Hyde and Behman's."—*Brooklyn Eagle.*

REILLY AND WOOD SHOW. En route.

CHARLES HORWITZ

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AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Stranger in a Box, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilzer, 45 W. 28th St., N. Y.

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MUSIC PUBLISHERS.

Important Announcement!

WE BEG TO NOTIFY THAT

JEAN SCHWARTZ

is temporarily in charge of our Chicago Office, 53 Dearborn Street, we having released our former Manager, JULES VON TILZER, from his contract with us. MR. SCHWARTZ will be pleased to meet his many friends and the Profession while in Chicago.

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TOM LEWIS AND SAM J. RYAN

Will be seen next season In a 3-act comedy entitled **PEEPS AHEAD**

A Comedy of 1950 A. D.

WILL M. CRESSY and BLANCHE DAYNE

"OUT WEST."

Kansas City Star.—"Again welcome to Will Cressy and Blanche Dayne, this time in A Village Lawyer. You are better and healthier after you have seen it."

Kansas City World.—"Will Cressy and Blanche Dayne received the same enthusiastic reception yesterday at the Orpheum that is always their lot at the hands of a Kansas City audience."

Kansas City Times.—"No two people who come to the Orpheum are more welcome than are Will Cressy and Blanche Dayne. One of the important vaudeville events of the season."

Kansas City Star.—"If there were nobody else on the bill at the Orpheum this week than Will Cressy and Blanche Dayne the entertainment would be well worth seeing."

AND RETAINED FOR THE SECOND WEEK. TIME ALL FILLED.

JAS. F. DOLAN AND IDA LENHARR

In Mr. Dolan's new farce, *TAKING CHANCES.*

IS ONE BIG HIT.

Folks say it's better than *A HIGH-TONED BURGLAR,* and there you are.

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THE COOK LADY.

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Now touring Orpheum Circuit. Booked solid until May, 1902.

ARTIE

HALL

Shea's, Buffalo, Last Week. Big Hit! "White Face," Boston Theatre, Sunday Night. "Mighty fine."

I don't care, don't you?

Yes, indeed

A fellow of infinite jest.

JAMES J. MORTON

Still Acting on Mr. Proctor's Stages.

And an offer for an extended number of weeks for this and next season, which, methinks, I will play. All things come to those who wait.

YES, I WAS AT SCHOOL, AND READ AND WRITE GOOD.

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A Feature with Hyde's Comedians (2d Season)

EXQUISITE HARMONY AND DAINTY COMEDY.

EXTRA ATTRACTION Proctor's Theatre, New York City, last week. Auditorium, Baltimore, Md., this week. Duquesne Theatre, Pittsburgh, Pa., week Feb. 3.

CLARICE VANCE

"The Southern Singer."

Week of Jan. 27, Chicago Opera House, CHICAGO, ILL.

MR. and MRS. # JIMMIE BARRY

This week, Proctor's 125th Street.

May. The co. includes Rooney, Martin and Cronch, Alma Kruelo, and Brothers Hand, Bantman, the Mitchell Sisters, George Chaplin, musical director; John Runnels, agent, and Hermann Conkley, manager.

Allen Magill and John Waller, so lately connected with Dr. Long's stock co., at Frankford, Pa., will resume vaudeville work, presenting their comedy act.

Charles Johnson, Howard and Earle, Stella Dewyre closed with the Oriental Burlesquers at the Lyceum, Philadelphia, Week and Williams, Hawthorne and Allen joining in their places and making hits.

Mr. and Mrs. Nell Litchfield rested last week in New York city, having played Sunday concerts at Kreeger's Auditorium, Newark. Jan. 12; Blaney's Theatre, Brooklyn, Jan. 19, and the Gotham Theatre, Brooklyn, Jan. 26. This week they are at the Jacques, Waterbury.

Davenport and Mantell are meeting with success with the Howard-Dorset co., doing their specialty and playing parts.

Maude Amber is still with Shea's Fiddle Dee Dee. Last week in Montreal made her sixteenth week with the co.

Burt Howard and Lena Bland, with the Lafayette Show, have their time filled until April 28.

Treasurer Frank Hartlman, of Tony Pastor's, was ill with the grip at his home in Brooklyn last week.

The fifty-second anniversary entertainment and reception of Typographical Union No. 6 will be held at Tammany Hall, this city, to-morrow (Wednesday) evening.

Charles Leonard Fletcher scored a hit with his new act with special scenery at the opening of the new St. Charles Orpheum, New Orleans, last week.

Joe S. Allen, of Weston and Allen, has changed his name to J. Searl Allen because there are so many Joe Allens in the profession. Weston and Allen are still with the Rays' A Hot Old Time.

The Smedley Sketch Club made such a hit Jan. 20-25 in The Little Mother, at Young's Ocean Pier, Atlantic City, that they were engaged for a second week with more time later in the season, when they will put on their new comedy, Mary's Little Lambs.

Monroe, Mack and Lawrence are presenting a new one-act play, Pickings from Puck, at Louisville, this week.

Adeline Williams, of Weber and Fields' co., will present a novel specialty as a feature with the New York Ladies' Military Band and Orchestra during the coming Summer season.

Lillian Burkhardt is writing a series of articles on theatre life, the first of which, "Little Laughs Behind the Scenes," appears in the "Home Magazine" for February.

Mr. and Mrs. Willis P. Sweetnam have been spending a few weeks at French Lick Springs prior to a vaudeville tour by Mr. Sweetnam, beginning at the Grand Opera House, Indianapolis, this week. Mrs. Sweetnam will speak February and March at Free Christian Miss., with friends. Mr. Sweetnam is considering a proposition for next season to read John Nelson Page and Ruth McEnery Stuart's stories on the lecture platform and in drawing rooms.

Rice and Raymond have added a new feature to their song illustration act, their living pictures being presented in a large gilt frame with appropriate picturesque and with elaborate light effects.

There will be a big convention of burlesque managers at the St. Nicholas Hotel, Cincinnati, on Thursday, Friday, Saturday and Sunday, Feb. 6, 7, 8 and 9. President George J. Kraus, of the Managers' Association, says that salaries are sure to be made against other performances and improper advertising.

Elsa Ferguson, who will reappear at the New York on Monday, reportedly had some difficulty in Jersey and quit shortly last week, or so the police were informed.

A vaudeville bill will be given at the Casino on Sunday evening for the benefit of the Metropolitan Hospital.

A son was born to Mr. and Mrs. Mart Fuller (Fannie Gonsolus) in this city on Jan. 12.

The latest report from Richmond indicates that John Wells may secure control of the Columbia, Atlanta, in order to offer vaudeville there in opposition to the new theatre now in view for E. Cody Anderson.

Irving Bowden, who has been playing Hans Nix in The Wayfarer Girl, has secured Hilton Abery's sketch, The Finger, which he will present in vaudeville, supported by Hayden Taylor.

Hans Hahn, assisted by her schoolmates, is appearing in a gymnastic dancing act interpolated with good comedy that is attracting favorable attention. Three distinct changes are made, and the act runs eighteen minutes.

The Musical College played Pastor's last week, owing to the temporary closing of Hyde's Comedians, on account of opera being put on at the Grand Opera House, Philadelphia.

William (cornetist Billy) S. Van succeeded Charles E. Grant in My Antonia, at the Columbia, Boston, on Jan. 27, and received hearty commendation from the press of the city.

Robert Fitzsimmons, pugilist, fell down eight at the Brooklyn Orpheum on Jan. 21, and was picked up unconscious. He has sued Manager Percy G. Williams for $50,000 damages, but Mr. Williams worries not, for the Orpheum is insured against such accidents by a casualty co.

Karle Kline, of the original team, McCree and Kline, states that she has been separated from Miss McCree for more than a year, and the one now using the name of McCree is really Dolly Marguerite. Marie Fenner is now meeting with success as the tough girl in Mrs. Tregloff.

Dave Nowlin, the mimic and vocalist, and Gladys Van, the serio-comic, may be engaged for next season and for Summer parks.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates and to advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Alhambra and Barbosa—Colyseo dos Recreios, Lisbon, Portugal, 1-31.
Alhambra Trio—H. and S., N. Y., Jan. 27-1.
Amerons, Four—H. and S., Brooklyn, Jan. 27-1.
Ames, Sherwood, Chicago, Jan. 27-1.
Ames, Winona—Proctor's, N. Y., Jan. 27-1.
Amelia, The—Olympic, Chicago, Jan. 27-1.
Arden and Wagner—Proctor's, Newark, Jan. 27-1, Orpheum, Brooklyn, 2-8.
Arnolds, Juggling—Olympic, Chicago, Jan. 27-1.
Avery and Hart—Casto, Fall River, Jan. 27-1.
Bailey, The—Keith's, Phila., Jan. 27-1.
Barnes, Charles—Savoy, Lowell, Jan. 27-1.
Barnes, Three—Keith's, Boston, Jan. 27-1.
Barr and Evans—Haymarket, Chicago, Jan. 27-1.
Barry, Mr. and Mrs. Frederick—Proctor's 125th St., N. Y., Jan. 27-1, Proctor's 23d St., 2-8.
Barry and Halcomb—Avenue, Detroit, Jan. 27-1.
Barry and Halvey—Lyceum, Rochester, Memphis, Jan. 27-1, Temple, Louisville, 2-8.
Bartos, The—Columbia, St. Louis, Jan. 27-1.
Bartram and Saxon—Wonderland, Detroit, Jan. 27-1.
Bassett, Johnson H. and E., Brooklyn, Jan. 27-1.
Bates Sisters—Orpheum, Kan. City, Jan. 27-1, Orpheum, Omaha, 2-8.
Bates, Three—Keith's, Providence, Jan. 27-1.
Bates and Neville—Wonderland, Detroit, Jan. 27-1.
Bauer and Boyle—Keith's, Providence, Jan. 27-1.
Bayes and Norton—Avenue, Detroit, Jan. 27-1.
Beaumont, Antoinette—Keith's, Boston, Jan. 27-1.
Beaumont, Lucy G.—Keith's, Phila., Jan. 27-1.
Beaumont and Hall—Empire, Cardiff, Wales, Jan. 27-1, Empire, Swansea, 2-8, Empire, Newport, 10-15.
Beckwith, Carlisle—Columbia, Cincinnati, Jan. 27-1.
Bedini and Arthur—Keith's, Phila., Jan. 27-1.
Belmont and Weston—Olympic, Chicago, Jan. 27-1.
Bennett and Richards—Olympic, Chicago, Jan. 27-1.
Bennett and Rice—Keith's, Providence, Feb. 10-15.
Bennett and Hurley—Casto's, Rochester, Jan. 27-1, Keith's, Phila., 2-8.
Berg, Three—Columbia, Cincinnati, Jan. 27-1.
Berrens, Three—Olympic, Chicago, Jan. 27-1.
BERTOLDI, THE WHISTLING—Empire, Leadville, Jan. 27-1, Empire, Memphis, 2-8.
Bessie and Rivers—Orpheum, Kan. City, Jan. 26-1.
Bramwell and Kimberly—Moody's, New Bedford, Jan. 27-1.
Buckley, Arthur—Orpheum, Los Angeles, Jan. 27-2, Chutes, San Francisco, Jan. 13-22.
Bunnee and Adelle—Gilmore, Springfield, Jan. 27-1, Park, Worcester, 2-8.
Burkhardt, Lillian—Gayety, Brooklyn, Jan. 27-1, Keith's, N. Y., 2-8.
Burnham, Margaret—Orpheum, New Orleans, Jan. 26-1.
Burrington, Mr. and Mrs.—Chicago O. H., Jan. 27-1.
Burt, Frank—Chicago O. H., Jan. 27-1.
Bush-Hijos Circus—Keith's, Boston, Jan. 27-1.
Burton and Brooks—Duquesne, Pittsburg, Jan. 27-1.
Burton, John and Lottie—Columbia, St. Louis, Jan. 27-1.
Bush, Frank—Wonderland, Detroit, Jan. 27-1.
Cahill's Cats and Dogs—Proctor's, Albany, Jan. 27-1, Bijou, Wash., 2-8.
Cannon, Ed—Chicago O. H., Jan. 27-1.
Carlisle, Alida—Wonderland, Detroit, Jan. 27-1.
Carlisle, Cameron—Columbia, St. Louis, Jan. 27-1.
Carr, Eva—Olympic, Chicago, Jan. 27-1.
Carroll—Duquesne, Pittsburg, Jan. 27-1.
Carson and Willard—Keith's, Boston, Jan. 27-1.
Case, Charles—Proctor's, Newark, Jan. 27-1.
Cassell and Arnold—Circus D'Hiver, Paris, Jan. 1-28.
Cassino, Ella—G. O. H., Indianapolis, Jan. 27-1.
Castellane, Paul—Keith's, Phila., Jan. 27-1, Pittsburg, 2-8.
Chase, Willard—Chase's, Washn., Jan. 27-1, Orpheum, Brooklyn, 2-8.
Clark, Harvey, Jr.—Pastor's, N. Y., Jan. 27-1.
Clifford and Burke—Chicago O. H., Jan. 27-1.
CLIFTON GIRLS, BILLY W. RILEY—Orpheum, Kan. City, Jan. 26-1, Orpheum, Omaha, 2-8.
Collins, Edna—Auditorium, Baltimore, Jan. 27-1, Duquesne, Pittsburg, 2-8.
Cogill, Chas.—Proctor's 23d St., N. Y., Jan. 27-1.
Colbert Midgets—Shea's, Buffalo, Jan. 2-8.
Colinis, Four—H. and S., N. Y., Jan. 27-1.
Collins and Hadell—Moody's, New Bedford, Jan. 27-1.
Collins, Edna—Orpheum, Omaha, Jan. 26-1.
Collins, Miss—Gilmore, Springfield, Jan. 27-1.
Conroy and McDonald—Keith's, Boston, Jan. 27-1.
Cook and Sonora—G. O. H., Indianapolis, Jan. 27-1.
Costa, Bert—Cook's, Syracuse, Jan. 27-1.
Corbett, J. J.—Keith's, N. Y., Jan. 27-1.
Courtenay, Jessie—Shea's, Buffalo, Jan. 27-1.
Cressy and Dayne—Haymarket, Chicago, Jan. 27-1.
Cullen, Jas. H.—Proctor's, 5th Ave., N. Y., Jan. 27-1.
Curran, Frances—Casto, Fall River, Jan. 27-1.
Cycle Whirl—Proctor's 23d St., N. Y., Jan. 27-1.
Dagwell, Aurie—Proctor's 5th Ave., N. Y., 10-15.
Dailey, Pete, and Co.—Proctor's, Albany, Jan. 27-1.
Dale, Violet—Royal, Edinburgh, Scotland, Dec. 1—indefinite.
Daly and Devere—Proctor's 23d St., N. Y., Jan. 27-1.
Davis, Jessie Bartlett—Wonderland, Detroit, Jan. 27-1.
Dawsons, Dancing—Columbia, St. Louis, Jan. 27-1.
Day, Geo. W.—K. and S., N. Y.—indefinite.
De Bolton Bros.—Keith's, N. Y., Jan. 27-1.
Delmore, Misses, and Co.—Chase's, Washn., Jan. 26-1, Columbia, Cincinnati, 2-8.
Delphino—Proctor's, Albany, Jan. 27-1.
Dempsey and Mack—Orpheum, New Orleans, Jan. 27-2, Orpheum, San Francisco, 9-22.
De Muths, The—Gilmore, Springfield, Jan. 27-1, Park, Worcester, 2-8.
Devenda and Broco—Tivoli, Sydney, Australia, Jan. 1-July 1.
Devaney and Allen—Orpheum, Omaha, Jan. 26-1.
Diana—Krystall Palast, Leipzig, Germ., Jan. 1-31, Alhambra, London, 1-28.
Doiss and Lenhaus—Auditorium, Baltimore, Jan. 27-1.
Donahue and Nichols—H. and S., Brooklyn, Jan. 27-1.
Donnelly-Vincent Co.—Keith's, N. Y., Jan. 27-1.
Donovans, The—Savoy, Lowell, Jan. 27-1.
Dooley and Kent—Proctor's, Albany, Jan. 27-1.
Downs, T. Nelson—Orpheum, Frankfort, Feb. 1-28.
Wintergarten, Berlin, March 1-31.
Doyle and Gamages—Pastor's, N. Y., Jan. 27-1.
Dresser, Louise—Cook's, Rochester, Jan. 27-1.
Drummond Quartette—Proctor's 5th Ave., N. Y., Jan. 27-1.
Duke and Harris—Keith's, Boston, Jan. 27-1.
Dunconis, Three—Shea's, Buffalo, Jan. 27-1.
Duncan, A. O.—Proctor's 23d St., N. Y., Jan. 27-1.
Dyllyn, J. B.—Toledo, Jan. 27-29, Dayton 30-1, C. O. H., Indianapolis, 2-8.
Eldridge, Fred—Proctor's 23d St., N. Y., Jan. 27-1, Olean's Garden, 2-8.
Ellinore Sisters—Shea's, Toronto, Jan. 27-1.
Elliott and Butler—Casto, Fall River, Jan. 27-1.
Ellis, Mr. and Mrs. Chas. T.—Duquesne, Pittsburg, Jan. 27-1.
Ellsworth and Burt—Casto, Fall River, 2-8.
Elsesto—Columbia, St. Louis, Jan. 27-1, Chicago O. H., 2-8.
Emmett, Gracie, and Co.—Auditorium, Baltimore, Jan. 27-1.
Emmy, Mme.—Park, Youngstown, Jan. 27-1.
Ernest and Willis—Bastable, Syracuse, Jan. 27-1.
Evans, Geo.—Proctor's 125th St., N. Y., Jan. 27-1.
Everett Trio—Haymarket, Chicago, Jan. 27-1.
Falke and Lillian—Park, Worcester, Jan. 27-1.
Ferguson and Mack—Park, Youngstown, Jan. 27-1.
Fields and Ward—Park, Youngstown, Jan. 27-1.
Fields, Fanny—Winter Garden, Berlin, 1-15.
Fisher and Clark—Shea's, Toronto, Jan. 27-1.
FITZSIMMONS, MR. AND MRS. ROBERT—Orpheum, Kansas City, Jan 26-1, Orpheum, New Orleans, 2-8.
Fitzgerald and Tapper—Keith's, Phila., Jan. 27-1.
FLETCHER, CHAS. LEONARD—Orpheum, Omaha, Jan. 27-8.
Flirtation Quintette—Orpheum, Kansas City, Jan. 26-1, Orpheum, New Orleans, 2-8.
Flood, John—Olympic, Chicago, Jan. 27-1.
Flood Bros.—Bastable, Syracuse, Jan. 27-1.
Florens Troupe—Duquesne, Pittsburg, Jan. 27-1.
Flynn, Joe—Orpheum, Brooklyn, Jan. 27-1.
Fogarty and Bevere—Orpheum, Omaha, Jan. 26-1.
Ford Bros.—Keith's, N. Y., Jan. 27-1.
Fox, Hattie—Olympic, Chicago, Jan. 27-1.
Foy and Clark—Chicago O. H., Jan. 27-1.
Gallahorough Octette—Shea's, Toronto, Jan. 27-1.
Galetti's Monkeys—Keith's, Phila., Jan. 27-1.
Gardner and Vincent—Empire, Cleveland, Jan. 27-1, Wonderland, Detroit, 2-8.
Garrity Sisters—Park, Worcester, Jan. 27-1.
Gavin and Platt—Orpheum, Brooklyn, 27-1.
Gaylor and Graham—Keith's, Boston, Jan. 27-1, Keith's, Providence, 2-8.
Geiger, John—Keith's, Boston, Jan. 27-1.
Genaro and Bailey—Wonderland, Detroit, 2-8.
Gilbert's Musical Dogs—Orpheum, Frankfort, Germany, 1-31, Krystall Palace, Leipzig, 1-28.
Girard, Bertha—Proctor's 125th St., N. Y., Jan. 27-1.
Girard and Gardner—Orpheum, Los Angeles, Jan. 27-1.
Girl with the Auburn Hair, The—Empire, Cleveland, Jan. 27-1, Wonderland, Detroit, 2-8.
Gladstone, Lotte—Bastable, Syracuse, Jan. 27-1.
Glenroy, Jas. Richmond—Shea's, Toronto, Jan. 27-1.
Glenn Bros.—Keith's, Providence, Jan. 27-1.
Godfrey, H. L.—Temple, Louisville, Jan. 27-1.
Golden, Horace, and Co.—Auditorium, Baltimore, Jan. 27-1.
Graham, Carrie—Cook's, Rochester, Jan. 27-1.
Grant and Grant—Park, Youngstown, Jan. 27-1.
Grant, Sydney—Columbia, St. Louis, Jan. 27-1, Chicago O. H., 2-8.
Grapewin and Chance—Empire, Cleveland, Jan. 27-1.
Gray, Ed.—Keith's, Providence, Jan. 27-1.
Green Glove—Shea's, Toronto, Jan. 27-1, Pastor's, N. Y., 2-8.
Griffin, A. J.—Columbia, Cincinnati, Jan. 27-1.
Hahns and Vidaco—Keith's, Providence, Jan. 27-1.
Hale and Francis—Temple, Louisville, Jan. 27-1.
Hallen and Fuller—H. and S., N. Y., Jan. 27-1.
Hall Pantons—Temple, Louisville, Jan. 26-1.
Hall and Staley—Proctor's, Newark, Jan. 27-1.
Hamlin, Ben—Columbia, St. Louis, Jan. 27-1.
Harmony Four—Savoy, Lowell, Jan. 27-1.
Harrison, J. W.—Savoy, Lowell, Jan. 27-1.
Harris and Walters—Moody's, New Bedford, Jan. 27-1.
Hart, John R.—H. and S., Brooklyn, Jan. 27-1.
Hawkins, Lasses—Proctor's, Newark, Jan. 27-1.
Hawaiian Quartette—Orpheum, Omaha, Jan. 26-1, Orpheum, Kan. City, 2-8.
Hawthorne, Vera—Proctor's, Albany, Jan. 27-1.
Hayes and Healy—Auditorium, Baltimore, Jan. 27-1.
Hayes, Gertrude—Great Northern, Chicago, Jan. 26-1, Wood's, Cincinnati, 2-8.
Healy, John—Wonderland, Detroit, Jan. 27-1.
Hebrew and Prescott—Columbia, Cincinnati, Jan. 27-1.
Herbert's Dogs—Avenue, Detroit, Jan. 27-1.
Hermann—Duquesne, Pittsburg, Jan. 27-1.
Hermann, Adelaide—Proctor's 23d St., N. Y., Jan. 27-1, Proctor's, Newark, 2-8.
Hewitts, The—Moody's, New Bedford, Jan. 27-1.
Hickey and Nelson—Keith's, Boston, Jan. 27-1.
Hill and Silviany—Keith's, N. Y., Jan. 27-1.
Hines and Remington—Duquesne, Pittsburg, Jan. 27-1.
Hinrichs, The—Chicago O. H., Jan. 27-1.
HOUDINI, HARRY—Pole Grand, Paris, Dec. 1-31, Hanover, Vienna, Austria, March 1-31.
Howard and Bland—Avenue, Detroit, Jan. 27-1.
Howe, Whallen and Walters—Temple, Louisville, Jan. 27-1.
Hughes and Angus—Auditorium, Baltimore, Jan. 27-1.
Hume and Lewis—Proctor's, N. Y., Jan. 27-1.
Huntington, Wright and Co.—Park, Youngstown, Jan. 27-1.
Irwin and Hawley—Duquesne, Pittsburg, Jan. 27-1.
Jansen, Carroll—Duquesne, Pittsburg, Jan. 27-1, Chase's, Washn., 2-8.
Jarbeau, Davenport and Lorella—Columbia, Cincinnati, Jan. 27-1.
Jessons and Wells—Moody's, Fall River, Jan. 27-1, Moody's, New Bedford, 2-8.
Jones, Grant and Jones—Gilmore, Springfield, Jan. 27-1.
Jones and Walton—Savoy, Lowell, Jan. 27-1.
Jordan and Welch—Park, Worcester, Jan. 27-1.
Jordan, Richard T.—Keith's, N. Y., Jan. 27-1.
Kaufmann Troupe—Shea's, Buffalo, Jan. 27-1.
Kaufman, The—Pastor's, N. Y., Jan. 27-1.
Keane, Roberts—Avenue, Detroit, Jan. 27-1.
Keith's Art Studies—Bastable, Syracuse, Jan. 27-1.
Kelley, Mr. and Mrs. Alfred—Portland, Me., Jan. 27-1.
Kelly, Geo. and Mr. Proctor's, N. Y., Jan. 27-1.
Kelly and Kent—Keith's, N. Y., Jan. 27-1.
Kennedy, Rose—Chicago O. H., Jan. 27-1, Avenue, Detroit, 2-8.
Kenneth, John—Duquesne, Pittsburg, Jan. 27-1, Bijou, Washn., 2-8.
Kimm, Two—Olympic, Chicago, Jan. 27-1.
Kimberly Sisters—H. and S., Brooklyn, Jan. 27-1.
Kitamura, Japs—Proctor's, Newark, Jan. 27-1.
Kramer Trio—Keith's, Phila., Jan. 27-1.
Lafayette—Avenue, Detroit, Jan. 27-1.
La Mar and Gabriel—Shea's, Toronto, Jan. 27-1, G. O. H., Indianapolis, 2-8.
La Paris Sisters—Moody's, New Bedford, Jan. 27-1.
La Tour, Irene—Sommer-Bolsto, Buda Pest, Austria, Jan. 1-31, Culmseum, Vienna, 1-28.
Latell, Ed—Chase's, Washn., Jan. 27-1.
Lawrence and Harrington—Proctor's, Newark, Jan. 27-1.
Lee and Kingston—Proctor's, Albany, Jan. 27-1.
Leech, Al.—Chase's, Washn., Jan. 27-1.
Leon's Donkeys—Casto, Fall River, Jan. 27-1.
Leslie, Gen. W., and Co.—Columbia, Cincinnati, Jan. 27-1.
Le Roy and Clayton—Keith's, Boston, Jan. 27-1.
Leslie's, Fred, Dogs—Proctor's 23d St., N. Y., Jan. 27-1.
Libbie and Trayer—Duquesne, Pittsburg, Jan. 27-1.
Lind, Hopper and Co.—Keith's, Providence, Jan. 27-1.
Link, Billy—Proctor's 5th Ave., N. Y., Jan. 27-1.
Linton and McIntyre—H. and S., Brooklyn, Jan. 27-1.
Litchfield, Mr. and Mrs. Nell—Jacques, Waterbury, Jan. 27-1, Moody's, New Bedford, 2-8.
Lockhart, Sam—Gilmore, Springfield, Jan. 27-1.
Logan and Bacon—Palace, Milford, Mass., Jan. 27-1.
Lombard Bros.—Pastor's, N. Y., Jan. 27-1.
Lorett, H. M.—Keith's, Providence, Jan. 27-1.
Loring, Eva—Proctor's 23d St., N. Y., Jan. 27-1.
Lossellas, The—Keith's, Providence, Jan. 27-1.
Lubin Bros.—Shea's, Buffalo, Jan. 27-1.
Lund, Baby—G. O. H., Indianapolis, Jan. 27-1.
Lynch and Jewell—Keith's, Boston, Jan. 27-1.

VAUDEVILLE. VAUDEVILLE.

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THE NEW COACHMAN.
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GERTRUDE HAYNES AND HER Choir Celestial.

An acolyte both young and frenzied,
Of cherub's voice, but mumble specified,
Hired out to Gertrude Haynes,
Spoiled the act with naughty sayin's:
"Bully Gee, me eyesight's pinched.
Hey, dere, Gert, we got 'em clinched.
Do guy behine me dandy fist,
You'll think he was a mollie cat.
Ah, go wan, I'll smash yer face.
You, outside, or any old place.
Hey, Miss Haynes, I want a bustle;
Me eyesight's making an awful russle.
Get or nick for a pack or sweets?"
Only a part of his English feats,
—But he could sing.

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Lyons, Bianca—Park, Youngstown, Jan. 27-1, Young's Pier, Atlantic City, 10-15.
McIntyre, Maude—Bastable, Syracuse, Jan. 27-1.
McMahon, Mr. and Mrs.—Olympic, Chicago, Jan. 27-1.
McManus, John—Chicago O. H., Jan. 27-1.
McPhee and Hill—Wonderland, Detroit, Jan. 27-1.
Macart's Dogs and Monkeys—Bastable, Syracuse, Jan. 27-1.
Macco's Dog—Chicago O. H., Jan. 27-1.
Mack, John and Carrie—Pastor's, N. Y., Jan. 27-1.
Mack, Tom—Empire, Cleveland, Jan. 27-1.
Maitland, Madge—Proctor's 125th St., N. Y., Jan. 27-1.
Mallory Brothers and Brooks—Wonderland, Detroit, Jan. 27-1.
Manhattan Comedy Four—Krystall Palast, Leipzig, Ger., Jan. 1-31.
Mannix, Marion—Keith's, Phila., Jan. 27-1.
Mansfield and Wilbur—Cook's, Rochester, Jan. 27-1.
Markham, Fred—Palace, Milford, Mass., Jan. 27-1.
Marsh and Bartelle—Shea's, Buffalo, Jan. 27-1, Shea's, Toronto, 2-8.
Martinetti Family—Chase's, Washn., Jan. 27-1.
Martinetti and Sutherland—Gilmore, Springfield, Jan. 27-1.
Marzella, Miss—Orpheum, Brooklyn, Jan. 27-1.
Masetto, Violet, and Co.—Flowers, New Bedford, Jan. 27-1.
Mathieu, The—Orpheum, Kansas City, Jan. 26-1.
Matthews and Harris—Shea's, Toronto, Jan. 27-1.
Maxwell, Jas., and Co.—Keith's, Phila., Jan. 27-1.
Mayo, Three—H. and S., N. Y., Jan. 27-1, Chase's, Washn., 2-8.
Merritt, Hal—Orpheum, Brooklyn, Jan. 27-1.
Mildenby and Carlisle—Haymarket, Chicago, Jan. 27-1.
Millard, Belle—Haymarket, Chicago, Jan. 27-1.
Miller, Joseph—H. and S., N. Y., Jan. 27-1.
Mitchell, Kittie—H. and S., Brooklyn, Jan. 27-1.
Mitz San Co.—Orpheum, New Orleans, Jan. 27-1.
Mohr, H. H.—Chase's, Washn., Jan. 27-1.
Monroe, Mack and Lawrence—Temple, Louisville, Jan. 26-1.
Moore and Wesley—H. and S., N. Y., Jan. 27-1.
Moss, Hobson—Auditorium, Baltimore, Jan. 27-1, Bijou, Phila., 2-8.
Morris, Mrs. Felix, and Co.—Olympic, Chicago, Jan. 27-1.
Morton, Jas. J.—Chase's, Washn., Jan. 27-1.
Mugg and Morton—Keith's, Boston, Jan. 27-1, Pastor's, N. Y., 2-8.
Murphy Bros.—Chicago O. H., Jan. 27-1.
Murphy and Mack—Australia, Nov. 16—indefinite.
Murphy and Nichols—Shea's, Buffalo, Jan. 27-1, Shea's, Toronto, 2-8.
Murphy and Slater—Keith's, Boston, Jan. 27-1.
Murphy, Mr. and Mrs. Mark—Columbia, St. Louis, Jan. 27-1.
Murray, Mildred—Park, Worcester, Jan. 27-1.
Navin, Tom, and Co.—Chase's, Washn., 2-8.
Nayson, Rose—Wonderland, Detroit, Jan. 27-1.
Nelson Family—Olympic, Chicago, Jan. 27-1.
Nelson and Milledge—Park, Worcester, Jan. 27-1.
Nevarros, Three—Orpheum, Brooklyn, Jan. 27-1.
NIBLO, FRED—Keith's, Phila., Jan. 27-1, Keith's, Boston, 2-8.
Nimrros—Keith's, Boston, Jan. 27-1.
Nobles, Milton and Dollie—Proctor's 23d St., N. Y., Jan. 27-1.
Norman, Mary—Orpheum, New Orleans, Jan. 27-1, Orpheum, San Francisco, 9-22.
Norworth, Jack—Cook's, Rochester, Jan. 27-1.
NOSSEN, FIVE—Proctor's 5th Ave., N. Y., Jan. 27-1.
Nugent, Maude—Shea's, Toronto, Jan. 27-1.
Odette—H. and S., N. Y., Jan. 27-1.
Ouskow Trio—Keith's, Providence, Jan. 27-1.
OWNI, ADELE FURVIS—Shea's, Buffalo, Jan. 27-1, Shea's, Toronto, 2-8.
Ozards—Keith's, Phila., Jan. 27-1.
Otis, Four—Orpheum, Omaha, Jan. 26-1.
Ouey and Dehm—Haymarket, Chicago, Jan. 27-1.
Pantish—Park, Youngstown, Jan. 27-1.
Parker's Dogs—Keith's, N. Y., Jan. 27-1.
Partelian, The—Casto, Fall River, Jan. 27-1, Middletown, Conn., 2-8.
Patsanda, The—Moody's, New Bedford, Jan. 27-1.
Patrice and Co.—Columbia, St. Louis, Jan. 27-1.
Patrice and Co.—Cook's, Rochester, Jan. 27-1, Empire, Cleveland, 2-8.
Pich, Little—Proctor's 23d St., N. Y., Jan. 27-1.
Pico—Howard, Boston, Jan. 27-1.
Pierce and Roselyn—Proctor's 23d St., N. Y., Jan. 27-1.
Polk and Kollins—Winter Garden, Berlin, 1-28.
Posy Ballet—Proctor's, Newark, 27-1.
Protyn Sisters, G. O. H., Indianapolis, Jan. 27-1.
Provost and Provost—Keith's, N. Y., Jan. 27-1.
Prentis, Wm.—Empire, Cleveland, 2-8.
Quaker City Quartette—Haymarket, Chicago, 27-1.
Radford and Winchester—Olympic, Chicago, Jan. 27-1.
Ramsdells, The—Moody's, New Bedford, Jan. 27-1.
Rauschle—Proctor's 23d St., N. Y., Jan. 27-1.
Raymond and Kurtamp—Columbia, Cincinnati, Jan. 27-1.
Rento and Green—H. and S., N. Y., Jan. 27-1.
Reynard, Ed F.—Avenue, Detroit, Jan. 27-1.
Rialto—Cook's, Rochester, Jan. 27-1.
Rice, Fanny, and Co.—Orpheum, Brooklyn, Jan. 27-1.
Ripley, Kitty—Haymarket, Chicago, Jan. 27-1.
Ritchie, W. E.—Empire, Hull, Eng., Jan. 27-1, Empire, Leeds, 2-8, Empire, Bradford, 10-15.
Robyns, Mr. and Mrs.—G. O. H., Indianapolis, Jan. 27-1.
Rossleys, Three—Chase's, Washn., Jan. 27-1.
Rosa, Julian—Empire, Cleveland, Jan. 27-1.
Rowena—Columbia, St. Louis, Jan. 27-1.
Royle, Mr. and Mrs. Edwin Milton—Proctor's, Newark, Jan. 27-1, Proctor's, Albany, 2-8.
Rudinoff—Keith's, Providence, Jan. 27-1.
Russell Bros.—Shea's, Buffalo, Jan. 27-1.
Russell, Ida—Olympic, Chicago, 10-15.
Ryan and Richfield—Proctor's 5th Ave., N. Y., Jan. 27-1.
Sabel, Josephine—Orpheum, San Francisco, Jan. 27-12, Orpheum, Los Angeles, 14-22.
Sallus and Violette—Park, Youngstown, Jan. 27-1.
Sampson and Sherman—Haymarket, Chicago, Jan. 27-1.
Sandow, Eugene—Keith's, Boston, Jan. 27-1.
Sarony, Gilbert—Olympic, Chicago, Jan. 27-1.
Saunders, Lucille—G. O. H., Indianapolis, Jan. 27-1, Columbia, Cincinnati, 2-8.
Schafer and Young—Olympic, Chicago, Jan. 27-1.
Schrodes, Two—Garden, Syracuse, Jan. 27-1.
Seymour Sisters—Palace, Milford, Mass., Jan. 27-1.
Seymour and Dupree—Orpheum, Omaha, Jan. 26-1.
Sharp and Flatt—Avenue, Detroit, Jan. 27-1.
Shean and Warren—Proctor's 58th St., N. Y., Jan. 27-1.
Sheehan and Kennedy—Keith's, N. Y., Jan. 27-1.
Simon and Gardner—H. and S., Brooklyn, Jan. 27-1.
Sisson and Wallace—Pastor's, N. Y., Jan. 27-1.
Sisters Hawthorne—Proctor's 58th St., N. Y., Jan. 27-1.
Smedley Sketch Club—Young's Pier, Atlantic City, Jan. 27-1, Proctor's Albany, 10-15.
Smith and Campbell—Haymarket, Chicago, Jan. 27-1.
Smith and Childers—Savoy, Lowell, Jan. 27-1.
Smith and Fuller—Keith's, Providence, Jan. 27-1.
Smiths, Aerial—Columbia, St. Louis, Jan. 27-1.
Smith, Doty and Co.—Cook's, Rochester, Jan. 27-1.
Snyder and Buckley—Park, Worcester, Jan. 27-1.
Spellman, Jas. T.—Savoy, Lowell, Jan. 27-1.
Staley and Birbeck—Empire, Cleveland, 2-8.
Standard Quartette—Haymarket, Chicago, Jan. 27-1.
Stephens, Hal—H. and S., Brooklyn, Jan. 27-1, Gayety, Brooklyn, 2-8.
Stone, Amelie—Wonderland, Detroit, Jan. 27-1.
Stuber, Fred—Proctor's 23d St., N. Y., Jan. 27-1.
Sullivan, Mark—H. and S., N. Y., Jan. 27-1.
Sunbeams, Six—Fire Park, Worcester, Jan. 27-1.
Svengalis, The—Orpheum, Brooklyn, Jan. 27-1.
Sweetnam, Willis P.—G. O. H., Indianapolis, Jan. 27-1.
Swickard, Mr. and Mrs.—Hopkins', Chicago, 2-8.
Tagliona, Mlle.—Olympic, Chicago, Jan. 27-1.
Talbot and Davidson—Casto, Fall River, Jan. 27-1.
Tancott—Orpheum, Brooklyn, Jan 27-1.
Ten Ichi Japs—Proctor's 125th St., N. Y., Jan. 27-1.
Terry and Lambert—Empire, Cardiff, Wales, Jan. 27-1, Empire, Swansea, 2-8, Empire, Newport, 10-15.
Thomas and Hall—Keith's, N. Y., Jan. 27-1.
Thorne, Mr. and Mrs. Harry—Keith's, Providence, Jan. 27-1.
Thornton, Bonnie—Proctor's, Albany, Jan. 27-1.
Thurston, Howard—Scitzgarten, Breslau, Germany, Jan. 15-30, Keith's, Boston, 10-15.
Torcat, Mons.—Columbia, St. Louis, Jan. 27-1.
Tortajada, La Belle—Bijou, Washn., Jan. 27-1.
Troubadours, Toulouse—Columbia, St. Louis, Jan. 27-1.
Travilla—Auditorium, Baltimore, Jan. 27-1.
Turner's Pickaninnies—New Cross, Eng., Jan. 27-1, Stradford, 2-

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THE MOST TALKED ABOUT PLAY OF THE AGE.

Written by WM. B. GRAY. Direction of HARRY MARTELL.

At Hyde & Behman's Folly Theatre, Brooklyn, last week, all previous records were broken. Followed Mr. Behman's own successful play, **THE GOVERNOR'S SON,** right on his own stamping ground and beat him out, notwithstanding the fact that The Governor's Son had clear weather every performance, while we had two stormy nights. Also beat the enormous business of **The Fatal Wedding, Eight Bells,** and **Andrew Mack,** at the above theatre. Time all filled for this season. For next season's time address

HARRY MARTELL, 16 West 27th Street, N. Y. City.

(Opposition, NAT GOODWIN and MAXINE ELLIOTT.)

THE BROOKLYN STAGE.

SATURDAY, Jan. 25.

The Eastern district had the better of it in point of attendance, both at high and popular prices, though one of the down town houses ran a good second, the storm of Tuesday night alone keeping the record from being touched by about $600.

Probably the most brilliant engagement ever played at the Amphion has been that of Nat C. Goodwin and Maxine Elliott in When We Were Twenty-one. Their support includes Florence Haverleigh, Frederick Tilden, Gertrude Gheen, Nell O'Brien, Suzanne Perry, J. E. Crawford, Alice Ingraham, Fred Tyler, Harold Hartwell, S. M. Hall, Jack Yates, Frank Bayley, and Edward Jones. A feature of the engagement was the substitution of a new third act in lieu of the much commented upon supper club scene, that was always accepted under protest by some people. The new act develops a strong interest, introduces one or more original characters, and leads up to a striking climax: the general effect being a decided advance upon the original. Mr. Goodwin and Miss Elliott have been greeted at each performance with genuine enthusiasm, and everybody on both sides of the curtain, audiences included, have all been happy. Colorado is next on view here, with Ethel Barrymore in Captain Jinks to follow.

The Orpheum's olio included the Spanglis, Tom Nawn and family in Pat and the Genii, Woodward's seals and sea lions (a second week), Fred Hallen and Mollie Fuller as The Sleepwalkers, the Seven Garnettis, Trixy Shattuck, the Three Mosos, Tommy Baker, the Goolmans, and Frank Lincoln. Manager Percy Williams next announces the Cycle Whirl, Fanny Rice, the Three Navarros, Madame Marzella, Gavin and Platt, Sidney Wilmer, Tascott, Joe Flynn, also Hal Merritt.

The best features of The Messenger Boy, May Robson and James T. Powers had good results, but not as large as anticipated, at the Montauk, where Rhea Holden is underlined, with Mrs. Patrick Campbell due on Feb. 3.

The Martinetti Family was the piece de resistance at Hyde and Behman's, where Lillian Burkhart was also seen in The Night Your, other turns being contributed by the Bachelor Club, John Kernell, Phyllis Allen, Rice and Cady, the Great Thurman, May Boselle, and Charles Merritt, also the Tossing Austins. Manager Henry W. Behman's next programme enlists Johnstone Bennett, Linton and McIntyre, Grace Gardner and Louis Simon, Sisters Kingsley, John R. Harty, the Apollonia Four, Kitty Mitchell, Hal Stephens, with Mattie Richels and John Donahue.

Manager Lowry Parker of the Grand Opera House, had well filled houses to inspect Lovers' Lane, which is succeeded by Rose Melville in Sis Hopkins, and that in turn by Howard Hall with The Man Who Dared.

The Gayety reverted from the "stag theatre show" to James J. Corbett, Hill and Silvain, Little Elsie, the Snyder Trio, Hickey and Nelson, Sparrow, Kelly and Kent, Glenn Brothers, also Ward and Curran. For Monday, Manager James J. Clarke names Sam Devere and continues as the feature.

The Volunteer Organist" killed them dead" at the Folly, the opening being to the largest advance sale yet known of either the Gayety (under the old regime) or this house. There is much in this production that appeals to the patron of the popular priced theatres. Manager Bennett Wilson next has the Al. W. Martin Uncle Tom's Cabin output, with Nellie McHenry to follow.

The Star prospered to its usual extent with Harry W. Williams' Imperial Burlesquers, which Manager William L. Bissell sets aside for Wine, Woman and Song.

On the Stroke of Twelve resounded to the satisfaction of all concerned at the Bijou, which enjoyed one of the best weeks of the season. Manager Nick Norton next exhibits the sterling Nellie McHenry and M'lle. with The Dangers of Paris in sight for Feb. 3.

Manager Rafael Navarro, of the Academy of Music, announces the first Brooklyn appearance of George Grossmith during his present tour, on Thursday evening, Feb. 6.

Richard Hyde, the senior partner of Hyde and Behman, leaves to-day (Saturday) for a six weeks' visit to Florida, which time he will spend on the Indian River as one of "Boss" McLoughlin's houseboat guests.

The site selected for Watson's Theatre, at the northwest corner of Willoughby and Pearl streets, has now been cleared of its former buildings, and a fence erected around it, on which appears the statement that the new theatre will be in full readiness by August for the season of 1902-03.

JUSTAND FAIR.

MATTERS OF FACT.

The Pan-American Comedians opened at Pawtucket, R. I., Jan. 16. The roster: James H. Kent, sole manager; A. G. Dalrymple, representative; Lew Morgan, acting stage-manager; Mac Willard, musical director; Lizzie Burton, Elizabeth Lasley, Minnie Cutting, Louise Cutting, Harry Neuman, Lew Morgan, Victor Vass, John J. O'Donnell, Williams Bryson, and the Cordill Brothers.

S. R. O., and the breaking of the season's record for the Nelson Opera House was the record made by the Ethel DeVyn company recently at Sandusky, O. Tom E. Walsh has replaced John M. Hamilton in the leaving. McElrose and La Porte, sang illus in the leaving. McElrose and La Porte, sang illus and dance artists, introduced a new specialty last week, the hockey clog, and made quite a hit. Little Tommie DeVyn plazes with his character specialties, both individually and with little Ethel.

Charles Hildesley, who has this season been playing the principal low-comedy part in From Scotland Yard, has returned to town. Mr. Hildesley was formerly a member of D'Oyley Carte's Opera company and he expects soon to return to the musical comedy line of work.

A. H. Davidson will make an elaborate production of James Kennedy's sensational comedy-drama, Sheridan Keene, Detective, next season. The production will be seen in most of the principal popular price houses, an excellent time has been secured.

Wilbur Mack is with The Tide of Life, playing the light comedy part and doing his speciality.

Joseph G. Blamphin is a special feature with Al. G. Field's Minstrels this season.

Will Hennessey, late of the Nellie Lyons Healy company, with his moving picture machine joined the Farmer Stock company at Cumberland, Md. Fred Russell, singer of illustrated songs, joined at Johnstown, Pa., and Mary Asquith did likewise to play leading business at Williamsport, Pa. Manager Harry L. Webb has arranged for two new plays that will be added to the company's repertoire shortly. He will also open a scenic studio in the Spring.

Manager George Samuels, of The Convict's Daughter company, is in receipt of letters from E. S. Brigham, manager of the new Gillies Theatre, Kansas City, Mo., and William Garen, manager of Havlin's Theatre, Cincinnati, O., complimenting him upon the improvements in both cast and scenery of his production even over the high standard of last season.

William Clifton, playing the comedy part, and Esmeralda Cornwell, as the soubrette, have scored hits in The Span of Life. Mr. Clifton's specialty is rewarded with encores nightly.

Phil Hunt bought a St. Bernard dog last week, that with a real live baby will play important parts next season in Down by the Sea, which will open in Boston late in August, and is already booked almost solid in week stands.

Sadie Connolly, who is playing Mrs. Crowley in Quincy Adams Sawyer, has won much praise for her clever work.

Many glowing tributes were bestowed upon Rosalie Knott for her highly artistic performance as Josephine during the recent tour of More Than Queen.

Return dates are being played by James R. Waite in Uncle Terry to large business. The press and clergy are loud in praise of the work of Mr. Waite and of his play.

Wilbur Mack is meeting with success with The Tide of Life, playing the light comedy part and doing his speciality.

Conroy and Mack's Comedians, headed by Pat Conroy and Dick Mack, Jr., are being booked in cities only for next season. The stars will be surrounded by a strong company, and only new royalty plays will be produced. Special scenery and effects will be carried.

Gertrude Dion Magill has been highly praised for her performance of Parthenia in Ingomar and Lina Ralston in Jim the Penman with the Daniel R. Ryan company.

Robert of Sicily, by Grace Livingstone Furniss, probably will have a New York opening in the Spring. Negotiations are under way for time in April at a Broadway Theatre. An entirely new cast will be provided by Shipman Brothers.

Arrangements have been made with R. H. Russell to issue a special souvenir edition of "The Adventures of Lady Ursula," in connection with the joint starring tour next season of Harry Glazier and Alberta Gallatin, under the direction of Shipman Brothers.

Kittie Harrison is playing a successful season in the soubrette part in A. Q. Scammon's Side Tracked.

Manager Thomas G. Leath has accepted plans for a new theatre at Charlotte, N. C. Ground will be broken at once, and the New Academy of Music, as it will be called, will be opened about Sept. 1. Manager Leath has also added another theatre to his circuit, the Portsmouth Lyceum, at Portsmouth, Va. The Leath circuit of theatres now embraces the Academy of Music, Richmond, Va.; Academy of Music, Norfolk, Va.; Academy of Music, Newport News, Va., and the Portsmouth Lyceum, Portsmouth, Va.

Hugh A. Williams has retired from the management of the Opera House at Grenada, Miss., and has purchased from R. Orisler, the Crescent Theatre, Meridian, that he will direct. He will play first-class attractions only.

J. C. Lewis' St Plunkard company has been doing an excellent business. The R. R. O. sign has been conspicuous during the present season.

The lease of a theatre in a live town is wanted by "Fairfax," care this office.

Good time in February and March is open to representative attractions at the New Opera House, McComb, O.

Laura Eastlake was engaged for Dora Prescott in Men and Women, as played by the Blaney Stock at Newark, and won praise for her work.

Frank R. Camp, new leading man of the Columbia Theatre, Brooklyn, Stock company, has made an excellent impression with the press of that city.

The new theatre at Cambridge, O., The Colonial, is one of the prettiest theatres in the State. The house was opened Oct. 1, and has been doing a good business. Communications should be addressed direct to Manager Charles D. Miller to insure their proper delivery. Mr. Miller has paying dates open during the balance of the season.

Time can be had at the Grand Opera House, Pottstown, Pa., during March, April and May. G. W. Koons manages the house.

The Brownsville, Pa., Theatre, managed by Mr. Turner, has the weeks of Jan. 27 and Feb. 9 open.

The Brauzig Stock played The Midnight Flood upon authorization from the Grove Litho. Company, of Milwaukee. At the request of that firm, it is said, they have returned the manuscripts.

Owing to a dissolution of partnership, "Available," 225 Niagara Street, Buffalo, N. Y., is open to offers in a business capacity with a high-class attraction.

The Kilties' Band has a few dates open for the northern section of the country. At the Madison Square Garden the receipts for one night were $6,668.50. From $1,000 to $2,500 was taken in Brooklyn, Paterson, and Baltimore. W. W. Power, manager, is located at the Sturtevant House, New York.

Attractions are wanted by the Casino Company, of Bar Harbor, Me., for February, March, April, May and September.

The Central Opera House, Martinsburg, W. Va., will open, after reconstruction, on March 1. A. F. Lambert is the owner and manager.

"Theatre," care this office, wants a theatre in a city of not less than 20,000 population. A lease or purchase of existing lease will be made by the advertiser, who is thoroughly responsible and desirable as a tenant.

Denman Thompson and George W. Ryer's Our New Minister, now playing Pennsylvania, West Virginia, and Ohio, is everywhere making a pronounced hit. Press and public are pronouncing it better than the rest of the rural dramas. Commencing Feb. 10, the company will make an eight weeks' trip through the above States, playing forty-eight return dates.

Cheridah Simpson has scored in the principal prima donna role in the King Dodo Opera company. The press have lavished much praise upon her performance.

Musical comedies like The Isle of Champagne, Pearl of Pekin, The Ballet Girl, The Crystal Slipper, and A Captain, are available to managers of amateur opera companies and parks through A. W. Tams, 109 West Twenty-eighth Street, New York.

Holyoke, Mass., has open time in February at its Empire Theatre. There is also desirable time open in March.

The Park Theatre, Youngstown, O., has a capacity of $4,200 on the week and good stage room. Combinations, farce-comedy, vaudeville, comic opera, and minstrel attractions are invited to write for open time.

Harry Rowe, 805 Fulton Street, Chicago, Ill., wants a melodrama for next season. He will buy outright or on royalty. House managers east of the Mississippi having 1902 and 1903 open time should communicate with him.

J. Clarence Harvey, who has just completed a successful tour of Australia, will arrive in this country about Feb. 10. He is at liberty as comedian for comedy or opera, and may be addressed care Palace Hotel, San Francisco, Cal.

W. W. Power, for the past season treasurer with the Walter L. Main Shows, is booking the Kilties' Band, touring under the direction of T. P. J. Powers.

The Aubrey Stock appears to have won favor at the Audubon Theatre, New Orleans, La. The business has been very big. We 'Uns of Tennessee is this week's bill.

F. R. Berquist, who, after managing the Auditorium, Galesburg, Ill., for many seasons, relinquished the lease in June, 1900, will resume the management April 1, 1902, having acquired a five years' lease of the house. Mr. Berquist, in his previous connection, played the best attractions to big receipts, and as he shares the confidence of his theatregoers, expects to duplicate his former success.

Born.

FULLER.—A son, to Mr. and Mrs. Mart Fuller (Fannie Gonnales), in New York city, on Jan. 12.
HORWITZ.—A girl, to Mr. and Mrs. Charles Horwitz, on Jan. 6.
WALTERS.—To Mr. and Mrs. Y. C. Walters (Helen Maxon Ingram), a daughter, on Dec. 31, 1901.
WEISER.—A son, to Mr. and Mrs. Charles J. Weiser, at Decorah, Iowa, Dec. 31.

Married.

AYRES—ELSASSER.—Sydney Ayres and Cecilie F. Elsasser, in New York city, Jan. 8.
MANNING—VAN STUDEN.—Thomas J. Manning and Frieda Maude Van Studen (Maude Vincent), at Mt. Pleasant, S. C., Dec. 26.
PHILLIPS—STILSON.—Philip R. Phillips and Lillian Stilson, in Washington, D. C., Jan. 15.
SANGER—WINANS.—Harry Sanger and Mabel L. Winans, at Des Moines, Iowa, on Jan. 4.
VAN OSTEN—CALVERT.—Thomas D. Van Osten and Lillian Calvert, in Hartford, Conn., on Jan. 5.

Died.

BURKE.—Joseph Burke, in New York city, on Jan. 19; aged 57 years.
BUSBY.—Barry C. Busby, in New York city, Jan. 22, of typhoid fever, aged 33 years.
CHASE.—Harry H. Chase, in Boston, on Jan. 7, of pneumonia.
CHIPMAN.—A. K. Chipman, in Chicago, on Jan. 19.
FARWELL.—Luther Farwell, in Boston, Mass., on Jan. 14, aged 65 years.
FRANKLIN.—Mrs. Gus Franklin, in Sydney, N. S. W., on Dec. 10.
GAYNOR.—Warwick Gaynor, in New York city, on Jan. 21, of brain fever, aged 42 years.
GOODRICH.—Irwin Elmer Goodrich, Jan. 17.
GRAVES.—Lois Gervase Graves, at Monticello, Iowa, Jan. 10, aged 21 years.
HAROLD.—Charles Harold, at Kane, Pa., on Jan. 19, of pneumonia.
HOLDEN.—Edward J. Holden, in San Francisco, Cal., on Jan. 11, of typhoid-pneumonia, aged 39 years.
MARCHETTI.—Philippe Marchetti, in Rome, Italy, Jan. 18, of cancer, aged 71 years.
MAYHEW.—Elizabeth Mayhew (Mrs. Frank P. Sheridan), in New York city, on Jan. 18, of spinal meningitis; aged 27 years.
MORRIS.—Lloyd G. Morris, of diphtheria, on Jan. 22. Age 9 years, 3 months.
PRICE.—Dr. E. Price, at Jackson, Mich., Jan. 18, aged 80 years, of heart failure.
URSO.—Camilla Urso (Mrs. Frederick Lucas), in New York city, on Jan. 20, aged 60 years.
WHITNEY.—Joshua Whitney, in Binghamton, N. Y., on Jan. 22.
WILLIS.—Charles L. Willis, in Brooklyn, Jan. 20, aged 29 years, of consumption.
WOOLEVER.—Nellie Woolever, in Chicago, Ill., aged 19 years, of pneumonia.
WORLITZSCH.—Georg Worlitzsch, in London, Eng., Jan. 22, of apoplexy.

DATES AHEAD.

(Received too late for classification.)

A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Cressy, mgrs.): York, Pa., Jan. 29, Lancaster 30, Chester 31, Salem, N. J., Feb. 1, Washington, D. C., 2-8.
ARIZONA (Kirke La Shelle and Fred R. Hamlin, props.): Chicago, Ill., Jan. 17-Feb. 1, St. Louis, Mo., 2-8, Cedar Rapids, Ia., 10, Des Moines 11, Sioux City 12, Omaha, Neb. 13-15.
BOWERY BURLESQUERS: New Haven, Conn., Jan. 27-Feb. 1, Waterbury 2-8, Syracuse, N. Y., 10-15.
CAUGHT IN THE WEB (J. H. Doliber, mgr.): Napoleon, O., Jan. 28, Leipsic 29, Wapakoneta 30, Galion 31, Mansfield Feb. 1, Sandusky 3, Lorain 4, Elyria 5, Painesville 6, Kent 7, Warren 8, Youngstown 10, Massillon 11, Canton 12, Coshocton 13, Bellaire 15.
GIDEON'S MINSTRELS (R. L. Wiseman, mgr.): Bowie, Ia., Jan. 29, Lake City 30, Ida Grove 31, Onawa, Feb. 1, Sioux City 3, Cherokee 4, Storm Lake 5.
FLORODORA (Fisher and Ryley, mgrs.): Baltimore, Md., Jan. 27-Feb. 1.
HEARTS OF THE BLUE RIDGE (G. W. Farren, mgr.): Kent, O., Jan. 29, Bowmansdown 31, Wheeling, W. Va., Feb. 3-5.

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HERBERT'S, VICTOR, ORCHESTRA: Buffalo, N. Y., Feb. 23.
HOWE, LENNA: Johnstown, Pa., Jan. 27-29, Canal Dover 30, Circleville 31, Chillicothe Feb. 1, Cincinnati 2.
HUMAN HEARTS (Western: Allen A. Hampton, mgr.): Walla Walla, Wash., Jan. 29, North Yakima 30, Tacoma 30, 31, Victoria, B. C., Feb. 1, Nanaimo 2, Vancouver 4, Westminster 5, New Gulcoma, Wash., 6, Mt. Vernon 7, Everett 8, Seattle 9-15.
HUMAN HEARTS (Southern): Springfield, O., Feb. 1, Troy 2, Dayton 4, Union City, Ind., 5, Greenville 6, Richmond 7, Connersville 11, Rushville 12, Shelbyville 13, Greensburg 14.
IN LOVE (W. McGowan, mgr.): Oneonta, N. Y., Jan. 28, Binghamton 29, 30, Cortland 31, Ithaca Feb. 1, Niagara Falls 3, Lockport 4, Batavia 5.
IN THE ROCKIES (E. W. Scholl, mgr.): Logansport, Ind., Jan. 31, Chicago, Ill., Feb. 2-23.
OLD DAN TUCKER (Dan Sherman; Robert H. Loomis, mgr.): Cuba, Ill., Jan. 28, Havana 29, Petersburg 30, Springfield 31, Danville Feb. 1.
PEACEFUL VALLEY: Mt. Vernon, O., Jan. 29, New Philadelphia, Pa., 30, Newark 31, Zanesville Feb. 1, Lancaster 2, Circleville 4, Washington C. H., 5, Middletown 6, Springfield 7.
PERKINS, ELI: Dallas, Tex., Feb. 11, Fort Worth 12, Cordicana 13, Gainesville 14, Denton 15.
PRICE-ARLINGTON: Pilot Point, Tex., Jan. 27-Feb. 1, Durant, Ind. T., 3-6.
REAPING THE HARVEST: Richmond, Ky., Jan. 29, Danville 30, Somerset 31, Morristown, Tenn., 31, Asheville, N. C., Feb. 1, Spartanburg, S. C., 2, Rock Hill, N. C., 4, Danville, Va., 6, South Boston 7, Durham 8.
RENO NOVELTY: Prospect, Ill., Jan. 29, Galena 31, Platteville, Wis., Feb. 1, Mineral Point 3, Darlington 4.
RICE AND BARTON'S GAIETY: St. Louis, Mo., Jan. 26-Feb. 1, Louisville, Ky., 2-8, Troy, N. Y., 10-12.
RIP VAN WINKLE (Wood and Zore): St. Cloud, Minn., Jan. 28, Willmar 29, Granite Falls 30, Montevideo 31, Appleton Feb. 1.
ROBERTS, GERTRUDE (Arnold and Nelson, mgrs.): Kansas Falls, Mo., Jan. 30-Feb. 1, Brownfield 2-4, Oxford 6-8, Searcy 10-12, Rockfield 13-15.
STEWART, MAY (Barlow and Waldron, mgrs.): Sherman, Tex., Jan. 27, 28, Sulphur Springs 29, 30, Mt. Pleasant 31, McKinney Feb. 1, Terrell 2-4.
THE HEART OF CHICAGO: Wyandotte, Mich., Jan. 28, Pontiac 29, Port Huron 30, Flint 31, [illegible] Feb. 1, Bay City 3, Lansing 4, Charlotte 5, Marshall 6, Hinsdale 7, Toledo 10-12, Grand [illegible] 13-15.
THE PENITENT (Edwin F. Clark, mgr.): Syracuse, N. Y., Jan. 27-29, Rochester [illegible] 2.
THE TYRANNY OF TEARS (Harry D. Baker, mgr.): Ottawa, Can., Jan. [illegible], Belleville 29, Gedensburg, N. Y., 30, Ogdensburg 31, Toronto, Can., Feb. 3-8.

Agnes Herndon, clar, Man's Enemy Co.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Sunday has certainly made a sensation at Keith's and the wonderful crowds have packed that house to the doors. The offering for Jan. 27-1 are Hickey and Nelson, Lavery and Clayton, Conroy and McDonald, Little Nine, Dolan and Lenox, Lynch and Jewell, Yale Comedy Four, Burke and Burton, Carson and Willard, Zazel Velda, Mr. and Mrs. Burton, the Basile-Lorenzo Wine Circus, the Cycle Whirl, and the biograph.——Keith's for the week of Jan. 27 is Burly and "Wor thy Rest at Home Burly and a number of interesting faces have come to it. Lincoln is a burlesque on the Pinafore question and is an operatic pantomime by Charles Barnes. Monks, Odell's Cleopatra continues one of the chief hits of the piece, and Eleanor Falke and her dancing girls are also leaders in popularity. Prices have been restored to the old schedule for this week.——The house ads at the Howard Athenaeum includes C. Jack Harrington, Jessie Yeamans, the De Conroy Brothers, Clothilde Antonio, Mlle. Valenca, Allen and Appleton, Estelle Adarth, Gordon Sisters, Gilpin and Countess, the Brannigans, Flora, and the Howard Comedy co. The Big Sensation, the combination of the week, includes Farnum and Holmes, Conroy and Kesler, Collins and Collins, the Batchelor Sisters, and the Three Grundys.——James J. Jeffries is a special feature with the Trocadero Burlesquers at the Palace 27-1, and among the other cards are Smith and Champion, Anna Hill Matthews and Ashley, Al. C. Lawrence, the Great Herberts, and Mahoney and Hathaway.——The Victoria Burlesquers at the Lyceum 27-1 include Angie Bohler, Le Roy and Levanion, Reid and Gilbert, Markey and Stewart, and the Harpers.——The vaudeville bill at Austin and Stone's 27-1 are the Isabelle Troupe, St. John's Street Arabs, the Plantilla Celestian, the Sisters Dupont, Rice and Carroll, the Toledo Trio, Edward and Kittie Deegan, Murphy and Palmer, Lizzie Clifford, Reiff Brothers, Orville and Frank Mitchell and Mason, Parker's dog show, the Galesburg Germans, O'Brien and Collins, Burley Sisters, and Howley and Leslie.——Items: At one of the houses where frequent changes of prices have been made recently some one posted a notice, "This schedule of prices will be maintained until after supper," and then went out to eat. The notice made a hit.—Eleanor Falk gave a dinner at the Hotel Savoy last week to the young ladies who assist in her songs. A banquet of roses was presented to the hostess by her guests.

JAY BENTON.

PHILADELPHIA, PA.—Manager B. F. Keith has introduced many prominent and unique vaudeville stars during his long and successful career at his theatre in the Quaker City, but Paul Cinquevalli and Keith's Cycle Whirl have surpassed them all and they remain indefinitely. Jan. 27-1, to business topping all former records. Others are Fred Niblo, Marion Manola, the Valdis Sisters, John C. Rowher, Galetti's monkeys, Jos Maxwell and co., the Ballards, the De Bellecs Brothers, the Kanazs Trio, Fitzpatrick and Tappan, Ostrelle, and the Biograph.——The Trocadero shows Dainty Paree 27-1. Nib. La Toska is a sensational contortion act meeting with special favor. In the olio Carney and Pollock, the Gaskins, the Garretts, Fred Wyckoff and Von Hampton, and Courtney and Stirk are all entertaining. Manager Fred Irwin has booked Rentz-Santley 27-1 preceding Robert Manchester's New York Stars, with Hanby and McAvoy, Kelly Hathaway, Curtis and Lewis, Le Roy and Cecil Clayton, Mayo Lyons and Lee, La Belle Fenton and the Colletton Comedy Four. The Empire (Lawrence H. Rea, manager) is playing to fair business with Cleveland's Minstrels 27-1. Nib. Lillian Burkhart, the clever character singer that played last season at the Lyceum. The Gay Morning Glories 27-1 with Billy Rice to restore the fun of burlesque. Manager Wm. H. Rudolph, of the Standard, has booked Sam T. Jack's Creole Burlesquers 27-1 with Lucy Daly and Company, Chester A. Bishop and Co. to help. Nib. Lucy Daly in Cousin Kate, and Allie Weston. The Avenue (Connelly & Mack, managers) has Rose Sydell's London Belles 27-1 with Pauline Whitfield. Rose Sydell's London Belles 27-1.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—At the Lafayette Theatre, Manager Reagan has in store to entertain his patrons next week. Manager Manchester's New York Stars are up a strong bill. Jack Burke and Will Walker, the Hathaways, La Belle Fenton, Nichols and Nice, the Gliders, and Curtis and Brown are the olio. The Theatre Comique 27-1 has a strong bill at the co's Garden Theatre 20-22 showed the Galeti monkeys, Lemar and Gabriel, Matthews and Harris, the Rhines Sisters, Fisher and Clark, Reed Brothers, Raymond and Kerwood, Artie Hall, James Reynard, Conroy and the Five Musical Mites, are 27-1: The Rose Sydney Belles 27-1, Lewis and Chester, Bessie Darling and Co., Nib. The Infant Phenomena, Waterbury Brothers and Tenny, the Lafayette Sisters, Adele Purvis Carl, and Harris and Nelson.——Court Street Theatre: The stock business on commences 27-1 Percy and Olive Wilbur, James Neill, Harry Corson Clarke, the Three Rosa Brothers, Percy and Dee, and Whitney and Dee. Nib. Mr. Clarke's farewell and his last business 30-32. The Hanlons and Lester and Jeannie were the chief features.

JOHN E. RICHARDSON.

KANSAS CITY, MO.—The bill at the Orpheum Jan. 19-25 was headed by Mary Norman, who gave her clever impersonations of society women. The Rathskeller Glee Club won the most applause; their tuneful songs, accompanied by their self-toned instruments, were very pleasing. Roberts, Hayes and Roberts gave their sketch, The Infant, which was much to the favorite. Vernette and Dimmie did some difficult work on the horizontal bars, several of their feats being entirely new. Fogarty and Bowers make a good dancing team, and Williams and O'Neill are clever Irish comedians. Illustrated songs by Worden and Sheppard proved an attractive sketch. A Man of Charm, which was well received. For 26-1: The Flirtation Quintette, Billy Clifford, Mr. Pantages, Dempsey, Nash and Co., Reynolds & Donegan and Mrs. Pooley Fisher, Hart and Morton, Warren and Blanchard, Keith Wisdell, the Bertha Sisters, and the Matthews.

D. KIRBY CAMPBELL.

ST. LOUIS, MO.—It is the same old story of big business at the Columbia. The bill Jan. 27-29 was strong. Ben Kendall led the vocal contingent to his great success for several seasons. Nat H. Wills was a close second in favor. Carlos Yemen was a hit as usual. Fay and Clark in The Bashful Mr. Smith, were well liked. For 27-8: The Three Dancing Normans, Mr. and Mrs. Mark Murphy, the Dooley Brothers, John and Lotta Hayden, Clarence Cornell, Reynolds and the Aycrowds, Fuller and co., Sidney Grant, Tyrell, Gilmore and Leonard, Harry Thompson, and the Illusion. The Auditorium bill for Jan. 27-29 was headed by Harvey Sisters.——Harry Martin had a letter bill at the Standard 26-28 that he had last season. Bonfanti and Lancaster, Ferguson and Watson, the Three Leon Sisters, and the Golden Gate Quartette, assisted by Fannie Whitford. Rose Sydell's London Belles 27-1.

HOWARD C. RIPLEY.

WASHINGTON, D. C.—The bill at Chase's Jan. 27-1 comprises Wilfrid Clarke and co., including Thos Carew, Annie Woodward, H. B. Mackey, and Lionel Mackarth, in In the Klondyke; the Seven Bracks, Bessie J. Morton, E. H. Rolfe, Al. Leech, and the Three Mosstocks, the Martinetti Family, and Ed Latell. Tom Hawn and co., 24.——At Kernan's Lyceum the attractions 27-1 is Sam A. Scribner's Gay Morning Glories. In the co are the Douglas Brothers, Armstrong and Porter, Dawson, Harry Hastings, Cooper and Leigh, the Couture Brothers, Viola Stockton, Glen Orlof, Marguerite Rosedale, and Libbie Hart. The Jolly Grass Widows 24.——The Bijou presents 27-1 in front of their popular stock burlesques Tortajada, the Tokonawa Japs, Hoffman, the Pantzs, and Rae and Broecke. Cuita and John Kernell 24.——Items: Washington Aerie, 125, Fraternal Order of Eagles, have their first annual benefit for the charity fund at the National next Sunday with a big list of volunteers, including Emma Carus, Alice J. Shaw and daughters, James Richmond Glenroy, Montague and West, John T. Rogers, Rosie Rosenberg, W. A. Mersell, George W. Haswell, H. S. Whitney, Katie V. Wilson, Anita Clauss, the Madrid Trio, Hobson, Gandt and Holt, John T. Sullivan, Margaret Nelson Martin, Blanche Mattingly Rogers, Charles R. Hyam, and James J. Nolan.

JOHN T. WARDE.

JERSEY CITY, N. J.—The Innocent Maids, one of Resident Manager Tom Dinkins' enterprises, was the offering at the Bon Ton Jan. 20-25 to fair business and gave satisfaction. The opening and closing olios were handsomely staged and contained and the chorus is excellent. The olio offers Nellie Sylvester, Mark and Kitty Hart, Joe Morris, Annette Yale, and Rose Carlin. Joe Madden and John W. Jess, and Mark Burtell and Albert Rich. The Hamilton 27-1.——Items: Burtell and Morris have separated. Joe Morris is working alone with The Innocent Maids, and his Hebrew parodies are a hit.——Joseph Madden, of the same co., and his partner, John W. Jess, are doing one of the best of Irish talking acts.——Appearing at the Knights of Columbus entertainment 29 were Joe and Jennie McKenna, Fiorello Allen, Professor Harrington, Professor Berger, Gene Patti, John F. Dillon and Dora Harmon, Joseph Linder, and Brown and Buston.——Bennett and Rich have a fine set of illustrated songs. Their sketch, At Camp in the Philippines, is mostly done. Boniface Harry Rose rendered a support to The Innocent Maids after the performance 22. The orchestra of the Bon Ton furnished the music.

WALTER C. SMITH.

PROVIDENCE, R. I.—Keith's (Charles Lovering, resident manager): The bill Jan. 20-26 drew S. R. O. The Cycle Whirl, seen for the first time here, created a great novelty and was enthusiastically applauded. F. F. Jess made one of the hits of the week. Ole and Jo Lemen in an excellent acrobatic and clown act. Hilda Thomas and Lew Hall in The Lone Star, and Le Roy and Clayton in Wages of the Damned were other leaders. The remainder of the bill contained World and Hastings, the Dillon Brothers, the Burke-Lorenzo Bijou Circus, the Taylors, Comedy Four, Murphy and Slater, Mabel and Morton, Louis Perrin, and the biograph. For 27-1: Rankin and Hunt Leaf and co., the Gallier Trio, Smith and Fuller, Hahnes and Vidocq, Ed Gray, Hagar and Dreher, Mc. and Mrs. Harry Thorne, the Four America Quintette, the Ghost Brothers, H. M. Leavitt, the Lamkins, and the biograph.——Westminster (George H. Reynolds, manager): Lorne Howes greeted The City Club 20-22. The bill contained Grace Leonard, Martelle and Lancaster, Ferguson and Watson, the Three Leon Sisters, and the Golden Gate Quartette, assisted by Fannie Whitford. Rose Sydell's London Belles 27-1.

HOWARD C. RIPLEY.

CINCINNATI, O.—At the Columbia Jan. 19-25, The Girl With the Auburn Hair received her previous ovations at this house, but chief interest centered in the Japanese operetta, Miss San, which was excellently well supported by Adolph Meyer, Helen Burkett, Florence Tyler, and Lewis Dodd. Sousa, Mack and Lawrence were a hit in their sketch, as was Dorothy Walton, with her whistling act. Ruby Lusk, Rhoda McIntyre, Wesson and Frank, and Cook and Sears were other favorites.——Fred Irwin's Show held forth at the People's 19-25. James Leonard and Mabel Harrison were featured in the burlesques, while the olio embraced Dolly Jordan, Watson and Penna, Alma Swanson, and Lizzie Yan, the Century Comedy Four, O'Dell and Whitney, the Livingstons, Nib, and Curtis De Mar.

H. A. HUTTON.

OMAHA, NEB.—The usual keen audience gladly assembled at the Orpheum Orpheum Jan. 19-25. The bill below Rose and Ferguson, Adelina Rautino, Watson and Blondell, Florentine Quintette, Rentz Wheeler, Mr. and Mrs. Perkins Fisher, and Mrs. Fiske Harris and co. in The Lady and the Burglar, which was the hit of the performance. Week 26-1: The Four Otts, the Hungarian Glee Club, Vernette and Dixon, Seymour and Dupree, Fogarty and Bowers, Rice Cullen, and Tannehy and Allen.——Hoyt Heffner's co. packed the Trocadero 19-25. Olio: John Lorenzo, Vidder, Dacre and Wallace, Bruce and Flora, Amy Holmes, Sheldon and Flanagan, May Noble, Carmell and Gilmore, the Barrett Brothers, Franklin Barrett. Maloney's Wedding 26-28.

J. B. RINGWALT.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (H. A. Poli, manager): When Mr. Poli lifted the curtain on the Cycle Whirl here this theatre exhibit sensational Cycle Whirl here this theatre exhibit sensational Cycle Whirl he knew his theatre would be packed, and for Jan. 20-25 crowds were turned away nightly. Certainly this act is wonderful and away nightly. Certainly this act is wonderful and thrilling in the extreme. Frank Bush kept the audience good natured. Hanson and Addy closed their act with a good comedian and skit. The Don Key. Hanson is a good comedian and his assistant is very clever. Hanson and Burke were a lively colored team. Gilmore very Merriley and a lively colored team. Gilmore very Merriley and Hall, Bartlett and May, Collins and Mudell, Burke, Rich, Bartlett and May, Collins and Mudell, Burke, and Tilda, and Gorman and West. Week 27-1: Weston and Walters, and Catherine Wells.——Items: Mr. Poli spent a few days in Boston last week, looking over the vaudeville houses there.

JANE HARLIN.

CLEVELAND, O.—The bill at the Empire Jan. 27-1 will include Woodward's seals, the Kinetoscope Troupe, Gregorath and Change, the Girl With the Auburn Hair, Gardner and Vincent, Justin Rose, and Dave Mack.——The Tenny Terry Burlesquers held forth at the Star 20-25 and gave a good bill. Besides two

burlesques the olio contains Hodges, Daughton and Mosher, Burt Fuller, Jeanette and Rose, Loring and Alma, Healy and Jarvis, and Mackintosh, Kelly and Woods' Big Show 27-1.——Manager J. W. Hick, of the Empire, opened 20-25 in his new Gaiety Burlesque Theatre, Buffalo, with Rice and Barton's Big Show and Campbell of the Star intends to give Weber and Fields' burlesques with original scenery and music of the co. from New York, as a Summer attraction.

WILLIAM GRAHAM.

NEWARK, N. J.—Proctor's, from present indications, is proving itself to have a good resting for existence. Business continues good, even beyond expectations. Attractions are maintained at the previous and standard. Week's ends were on the 25. Jan. 25-26, and other features were the Newsboys Quartette, who gave a beautiful specialty; A. O. Duncan, Ryan and Richfield, O'Brien and Havel, Mr. and Mrs. Theodore Kelly, and Frisco and Ward.——Waldmann's had Lady Bluff 20-22 with the Newsy Burlesquers. Olio: Ethel Bowles 20-22 with the Newsy Burlesquers. Olio: The Harrisons, Midgetta, Aymar and Dupree, Gilbert and Goldie, the Taylor Trio, Hoadley, Francisis and co., and the Barrows. The American Burlesquers 27-1.

C. L. NELSON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager: Howard Graham, resident manager): Blue Jeans opened Jan. 20 for a week and twice a day the S. R. O. sign has been displayed. Peter F. Dailey 27-1.——Gaiety (Agnes Burry, manager): The Dairy Farm Burlesquers crowned the reputation and friends 24-25. The feature was the vaudeville dances made by Bartlett and Ford in his amusing sketch. Others were Burt Fuller, Jeanette and Rose, Healy and Jarvis, Loring and Alma, and Fanny Lewis. The attraction 20-22 was Dainty Paree. Olio: Carver and Pollard, the Lynette Sisters, Nevan and Keamey, Whitsell and Leonard, Gibson, Nevan and Kearney, Whitsell and Leonard, Gibson, Nevan and Kearney, Whitsell and Leonard, Fred Wyckoff, and La Toska. The Devil's Daughter 27-29.

CHARLES M. PHELPS.

LOUISVILLE, KY.—For Jan. 19-25 at Hopkins' Temple Theatre the bill included Keith's Cycle Revolution, the American Four, George Thatcher, the Four Hills, Mason and Mazett, Ben Maxwell and Low, and Forester and Floyd. Pauline Hall 26-1.——At the Buckingham Irwin Brothers' Majestics had a good week 19-25. In the co are the Stantons, the Montgomery Sisters, Gilbert Girard, Grace La Rue, and the Bakoy Trio. Olio: Carver and Pollard, the Lynette Sisters, Burke Brothers. Irwin's Big Show 26-1.——Items: Manager William M. Meffert is making a success of his management of Hopkin's.——Herbert, of Herbert and Willing, is a visitor, inspecting an infant son, who arrived during his absence.

CHARLES D. CLARKE.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): For Jan. 20-25: The Brigadiers to good business. Lida Decter and co. in A Modern Pygmalion were favorites. Burton and Mack did a fine act. Pierce and Roberts, Edwin Mercier danced well. Hall and Lambert did some good pictures with rain. Kelly and Reno did a good grotesque acrobatic turn. Zella Clayton did a serio-comic turn, and Percy Willing illustrated songs. Next week, The Country Doctor.

W. A. TREMAYNE.

MILWAUKEE, WIS.—Star (F. B. Trettinen, manager): The Dewey Extravaganza co. Jan. 19-25 to immense houses. The performance was clever, and a good olio was presented by the Lavines, Irving Moore, Ed. Reis Probst, Maurice Ryan, the Quigley Brothers, La Belle Reaves, William Mitchell, Jolo, Cole, Ford and Dot West, and the Three Millettis. The Rose Hill English Folly co. 26-1.

CLAUDE L. N. NORRIS.

TORONTO, CAN.—Shea's (H. Shea, manager): Letta Gladstone made the hit Jan. 20-25, and the Dunsons were welcome visitors. Others were Staley and Birbeck, Ross Nayvor, Tom Mack, Grant and Grant, and Rollman and Moore.——Star (F. W. Stair, manager): The Australian Burlesquers enlisted a successful engagement 20-25. The Great Ujiyama 27-1.

J. V. McAREE.

ST. PAUL, MINN.—Star (Miller and Whittle, lessees; M. H. Hagar, manager): Robert Manchester's Rose Sydney Belles 20-22 with Lucy Daly and Company, Chester Jacks entertained large audiences Jan. 19-25 and gave good performances. Olio: Frank and Rose Rosier, Brown, Harding and Brown, Laura Mills, Hutchinson, Lillian Hall, Thomas Van Austin, Thomas Rooney, and Harvey Parker.

GEORGE H. COLGRAVE.

MINNEAPOLIS, MINN.—Sam T. Jack's Own co. gave a good bill at the Dewey Jan. 19-25: good business. Olio: Julia Nelson, Reilly and Raymond, Hazelton and Vedder, Adams and Kelly, the Crawford sisters, Hoyt and Neff, La Belle Lafaine, and Hyde and Burns.

F. C. CAMPBELL.

BALTIMORE, MD.—The attraction Jan. 27-1 at the Auditorium is Hyde's Comedians, with Rebecca Warren and a strong co. Fiddle Dee Dee 3-8.——The Mere, and a strong co. Fiddle Dee Dee 3-8.——The Jolly Grass Widows held the stage at Kernan's Monumental 27-1.

HAROLD BUTLEDGE.

SPRINGFIELD, MASS.—New Gilmore (P. F. Gilmore and Co., managers): Week Jan. 20-25: Jamie Famous, Jay Maxwell and ensemble, Ellis, Olive, Mallory Brothers and Bowles, Harding and Ah Sid, Adolph Adams, Wahr and Arbuckle, and the Biograph. Merrie Rose and ensemble were added late in week to strengthen the bill.——The Gilmore Theatre (P. F. Gilmore and Co., managers): Weber's Dainty Duchess 20-25. The Four Huntings, Tenley and Hodgeman, and the Exposition Four were strong features. The Bon Ton Burlesquers played a return date 27-29.——Items: The Auditorium, which Buck and Keller relinquished when they sold out their burlesque rights in Springfield to P. F. Gilmore and Co., of the Gilmore, has been leased by the owner, George Whitney, to Hiner and Co., in which Mr. H. Jacobus, of the Hartford Opera House, who will make the business, is interested. It will reopen at an early date, playing repertoire, minstrels, farce and burlesque.

SYRACUSE, N. Y.—Bastable Theatre (H. S. Robinson, manager: C. A. Bliss, actual manager): Keith's Living Art Studies, Carroll Johnson, the De Vans, Ketchum and Cline, Burton and Brookins, Ray Edwards and Four Mirandas, Burton and Brookins, Harold, Chinchilla, and Burton, and Maple and Bartalik Jan. 20-25: good bill; drew well. For 27-1: Keith's Art Studies, Hazel's animals, Lotta Gladstone, the Four Brothers, Maud McIntyre, Ernest Gladstone, the Six Mackintoshs, and Rastelli.——Grand (Timothy George Dunfee, manager): The Four Johns Family, the Four Cuttys, the Fragmenti Brothers, Forman and Mack, Davis and Wilson, Attie Spencer, and Professor McAllister to good business 20-25.

PAWTUCKET, R. I.—Colony (Chalk Sanford, manager): The Eleventh Ed Le Mack Aerostars and Kelly, Stebbins, Wally Clark, and the Wilson Jan. 13-18: crowded house: For 20-25: The Three Terry Burlesquers; Rastelli and Mansfield, Little Hodgson, Queen and Thal, Make Horse, the Gordon Sisters, John and Emma Lyon, and Harrison. The World Beaters 27-29. Olio: Rastelli, Harrison and Mansfield, and Charles Ledegar and Yale, the Three Rosalys, and Harry and Dan Hiatt.——Items: Harry Gardner, of the Providence Opera House, is to assist a number of his friends. Pantheon, in the late afternoon.

SCRANTON, PA.—Star (Alfred G. Hartington, manager): The Ble Sensation 13-18: business and management: Another Burlesque Queen, Dave Conroy, Harold Hoyt, Tom and Edna, and The Conroy Family. The Gaiety performances, in the olio were Mahoney and Mahoney, the Brothers Leonard, Hawthorne and Burt, West and Williams, and Ruth Gordon. Miss Mary Jr. 20-25: The Kilpatrick-Webster Burlesquers attended the meeting of the Vaudeville Managers' Association in New York last week.

YOUNGSTOWN, O.—Park (John P. Hill, manager): Week Jan. 20-25: generally packed. Bill: The Brothers Fox, Mr. and Mrs. Walsh, Gervais and Gervais Brothers, Van and Vanbrugh, Queen and Mitchell, Queen and Klein, the Four Mortons, and Rolen Celotta, and the Vitagraph. For 27-1: Welsh Hamilton and co., Hyde and Hyde, Fred Parsons and Mack, Grant and Grant, and Van Brothers, Zelma and Violetta. Hodgini Sisters's Band of Pandah.——Items: Weber and Fields' show, one of those the local vaudeville season.——A new co. of 25 people is being prepared by the Holcombs, who will open near the Pacific Coast.

NEW BEDFORD, MASS.—Shea's (Hamilton Bagley, resident manager): Week 20-25: Grace Leon Bagley, resident manager): Week 20-25: Grace Leon Sisters, Willis and Collins, the Great Lamb and co., Williams and Williams, Sam and Ida Kelly, J. F. Clifford and Lulu Yale, Wesson, Walters and Wesson, Clifford and Walters, and Wesson, Walters and co. Nib only. For 27-1: Harris and Walters, the Marvelous Lo Fers, Jansen, Cohen and Mahoney, Arthur St. Maine, the Reynolds, and Lorraine and Burns. Nib only. Fall River (Shea's, Hathaway, manager): Week 20-25: Violet Macauley's Burlesquers. Olio: Clark and Temple, Henry and Terry, Hoyt Heffner Quintet, and Howard, Annie Carter, and Ward and Raymond.

FALL RIVER, MASS.—Rich's (Calder and Shea, managers): The Sam Tom Burlesquers 20-25 drew fairly and offered a commendable entertainment with these acts: Gracie Virden, McFarland and Murphy, Mooney and Mansfield, Byrne and Lingham, Wright and Lee, and Bertha Lewis. The Dainty Duchess 27-1.——Castle (Al. Haynes, manager): The Boston Ladies' Lyric Recitals repeated their previous successful engagement 20-25. Fiske and McDonough, and McKenzie and Goodrich made hits. For 27-1: Hines and Butler, Talbot and Davidson, Girard Leon's duskyers, Freeman Curran, Avery and Hart, and Lillian Walton.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager: A. R. McCallum, local manager): Business fairly good Jan. 20-25. Bill: Lydia Barry and George Fuller, the Nelson Family, the Three De Onzos, Mr. and Mrs. William Robyns, John Healey, Genaro and Bailey, Nixon and Nelson, Dorothy McComas, and Amelia Stone.——Lyceum (H. G. Jacobs, manager): Guy Forbes to fine houses 20-25. Features were Max Wiley, John and Nellie McCarthy, White and White, Allen and Burton, and Mona. Alfhil. The American Burlesquers 27-1.

WILMINGTON, DEL.—Dockstader's (W. J. Dockstader, manager): Charles T. Ellis and co., Mr. and Mrs. Nat Hirshfield, the Four Hilliers, Frank Bush, Fred and Clinton McCune and Grace Mc. Mrs. Bobby Mack, and Franklin 13-18: strong bill; attracted large audiences. Grace Bennett and co., Sherlock and Kennedy, the Three Keatons, the Six Fugatsus, Cassidy Four, Flora Foster, Hanvanlin, the

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CORRESPONDENCE.

(Continued from page 7.)

(W. J. Stewart, manager): For Her Sake Dec. 26; receipts $271; co. good. A Runaway Match Jan. 13; business and co. fair. Peck's Bad Boy 15; receipts $328.40; co. good. Violet Hilson deserves special mention, also Fred Wenzel and Brindamour, magician. Maud Hasel was taken suddenly ill while here and could not appear. America (local) 21. Human Hearts 23. A Run on the Bank 31. At Valley Forge 6. White's Faust 8. The Wrong Mr. Wright 15. A Breezy Time 19.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): David Harum Jan. 15 pleased good house. York State Folks (return) 18; receipts $1,000; hundreds turned away; fine performance. Ray Royce, James Lackaye, and Ernest Lamson made hits. King Dodo 21 pleased full house. Charles W. Meyers and Edith Hutchins scored. The Little Minister 28. Are You a Mason 29. Hearts of the Blue Ridge 1.——HAMMOND'S OPERA HOUSE (R. Hammond, manager): Poultry Show 21-25. Keystone Dramatic co. 27-1.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, manager): Ethel Dyffryn co. closed very successful week Jan. 18. Plays: Outcasts of a Great City, The Shadow Detective, After Seven Years, The Mountain Waif, The Rag Picker's Child, Caught in a Trap, Rip Van Winkle, and The Octoroon. The Little Minister did well 20. Quo Vadis delighted a large audience 21. Are You a Mason 24. The Village Parson 25.——ITEMS: Manager Boeckling has returned from New York.—Ex-Manager Baetz, now of New York, is visiting here.

ULRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): J. C. Lewis on The Pan-American Exposition Jan. 16, 17, to small houses. Creed's Comedians opened for week 20 in Her American Cousin to capacity; co. good. Other plays: A Country Constable, A Coal Black Lady, Ten Nights in a Bar Room, A Child of the Sierras, and A Life for a Life. Peaceful Valley 28. The Great White Diamond 29. Old Arkansaw 30. Ten Nights in a Bar Room 3. Uncle Hez 6. Knobs o' Tennessee 7.

WARREN.—OPERA HOUSE (Elliott and Geiser, managers): Creston Clarke in Don Caesar de Bazan Jan. 17 pleased small audience. Toll Gate Inn (return) 21 proved financial and artistic success. Emerin Campbell, Blanche Sherley, George I. Barker, and Harry Scott divided honors with the star. William Beach, Ralph Parlette, humorist, 17 pleased large audience. Through the Breakers 23 disbanded at Akron. The County Fair 30, Pennsylvania 1 canceled. The Great White Diamond 6. The American Girl 11. Mildred Holland 13.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Rein, managers): Musicale (local), benefit Pickerell family, Jan. 17 to capacity. Elizabeth Travis, Daisy Beckett, Maud Cochran, James Ball Naylor, and Little Olive Naylor deserve mention. Whitney's Minstrels 20; large audience pleased. E. G. Lambson, John Goss, E. J. Clark, Arthur Crawford, Joe Shannon, Javelle, Jackson, and James Finning deserve praise. A Bunch of Keys 28. Uncle Hez 4.

FINDLAY.—MARVIN OPERA HOUSE (John Monroe, Jr., manager): Quo Vadis Jan. 17 to medium business; performance good. Lauren Rees, Edwin C. Gallagher, and Marie Stanwell scored. When We Were Twenty-one to large house 18; performance greatly pleased. Walter Walker, William J. Buther, and Dorothy Tennant responded to many curtain calls. K. of P. Band concert 21; large house; pleased. Are You a Mason 22. Elks' Minstrels 28, 29.

XENIA.—OPERA HOUSE (C. A. McClellan, manager): Barbara Frietchie Jan. 17; fine performance; good house. Uncle Hez 21; fair co.; poor house. A Run on the Bank 27.——ITEM: Frank S. McClure, former correspondent of THE MIRROR, died Jan. 17 and was buried at Dayton, O. Services were conducted by the Xenia Lodge of Elks. This was the first death in the lodge. Mr. McClure was a charter member.

CANTON.—THE GRAND (M. C. Barber, manager): The Volunteer Organist Jan. 18 pleased large audiences. Toll Gate Inn 20; good business; performance very satisfactory. Quo Vadis 22; packed house. The Wrong Mr. Wright 25. Thomas E. Shea 27-3. The Little Minister 5. The Last Sentence 6. West's Minstrels 7. Are You a Mason 10. Caught in the Web 12. Watson's Burlesquers 13. Mildred Holland 14. Down and Up 15.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Conroy, Mack and Edwards' co. closed successful week Jan. 18. Bright Lights Vaudeville co. 20; excellent performance; light business. Rozana's Claim 30.——ITEM: The stage employes gave a farewell supper after the performance 18, at which the Conroy, Mack and Edwards co. ate, drank and were merry.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, manager): Human Hearts Jan. 20. At Valley Forge 6. A Breezy Time 11. Old Arkansaw 13.——GRAND OPERA HOUSE (Frank C. Morgan, manager): Peck's Bad Boy 17 to S. R. O. Katherine Far-leston, reader, 20; large and pleased audience. Barbara Frietchie pleased full house 21. Uncle Hez 28. Two Little Vagrants 31.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): The Great White Diamond Jan. 13 to fair business; good performance. Human Hearts 14 pleased good house. A Bachelor's Honeymoon 16 failed to please big house; co. weak. Peck's Bad Boy 18 to topheavy business. The Telephone Girl 21. Jess of the Bar Z Ranch 22. Lovers' Lane 24. Uncle Hez 25. Field's Minstrels 30.

LORAIN.—VERBECK THEATRE (F. P. Minnelli, manager): Daniel Sully in The Parish Priest Jan. 16; an excellent performance; good business. Raymond co. opened for three nights 20; fair performance; small audience. Ullie Ackerstrom co. 23-25.——WAGNER OPERA HOUSE (C. C. Knapp, manager): The Wrong Mr. Wright 20; good performance; fair house. The Volunteer Organist 25.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Village Parson Jan. 22 pleased fair audience; May Smith was called on short notice to play Gretchen Van Crasg, and scored hit. The Volunteer Organist 28. A Wise Guy 8.——ITEM: Heim and Haynes secured a judgment against Hurtig and Seamon for $100 for non-fulfillment of contract, as they tried to cancel on three days' notice.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, managers): Durbin, magician, Jan. 21; good performance; good business. A Bunch of Keys 27. Salisbury's Orchestra 29 (benefit Elks). The Volunteer Organist 3. The Wall Street Rockers 21.——ITEMS: Northop Maxwell, late of Cornell's Humpty Dumpty, has been secured by Wolf and King to take charge of the Opera House Orchestra.

MARION.—GRAND OPERA HOUSE (C. B. Perry, manager): The Village Parson Jan. 15 to light house. The Great White Diamond 16 pleased fair house. When We Were Twenty-one 17; excellent co.; fair house. Are You a Mason 22; one of the best houses of season pleased. Robert B. Mantell 29. The Wrong Mr. Wright 30. The Limited Mail 1.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Ullie Akerstrom co. Jan. 19-21 to good business, giving good performances of My Oriental Friend, The Doctor's Warm Reception, and A Bachelor's Housekeeper. Robert B. Mantell 3, 31 Plunkard 4. Midnight in Chinatown 18.——SMITH'S OPERA HOUSE (J. L. Smith, manager): Dark.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Are You a Mason Jan. 18 delighted large house. The Village Parson 21 pleased fair house. The American Girl (return) 1. Lecture 4. Ullie Akerstrom co. 6-8. Peaceful Valley 11. A Poor Relation 17.——ITEM: Alma Merriam succeeded Rania Graw with The Hottest Coon in Dixie co. 20.

BARNESVILLE.—MOORE'S OPERA HOUSE (Bill Moore, manager): Conroy, Mack and Edwards opened for week Jan. 20 in A Daughter of Cuba to good house; co. pleasing. The Limited Mail 27. East Lynne 1.——ITEM: Frank E. Moore returned home after twenty-two weeks on the road in advance of Geo. Erich Dickermann through the South.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rost, manager): The Volunteer Organist Jan. 16 to fair business. Lovers' Lane 17. Our New Minister 18; co. strong. The Wrong Mr. Wright 23. Hearts of the Blue Ridge 25. Mildred Holland 28. Pittsburg Orchestra 29. Quo Vadis 31.——ITEM: Tom Evans was the guest of parents here 12.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Village Parson Jan. 16 pleased good house. A Bunch of Keys 20; big house; good co. Madelyn Marshall and Billy Barlow very good. A Struggle for Liberty (local) 24. Hurtig and Seamon's Burlesquers 30. The American Girl 3. The Wrong Mr. Wright 8. The Middleman 10.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): Quo Vadis Jan. 16 pleased good house. The Village Parson 18; average house; performances fair. Little Ethel Dyffryn co. opened for week 20 in The Shadow Detective to S. R. O. Robert B. Mantell 28. One of the Bravest 30 Nell Burgess 1.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): The Volunteer Organist Jan. 20; full house; excellent performance. The Phantom World 22 failed to appear. Whitney's Minstrels 28. Old Arkansaw 31. The Flip Mr. Flop 7. Perry Comedy co. 12, 13. Metropolitan Merry Makers 27-29.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): Peck's Bad Boy Jan. 16 pleased S. R. O. house. Madison Brothers worthy of mention. Human Hearts 22. At Valley Forge 4. A Breezy Time 7.——ITEM: C. T. Octgen has signed contract as bill poster of the Wallace Shows for the coming season.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): King Dodo Jan. 18 to S. R. O. Jess of the Bar Z Ranch 19; business good. Van Dyke and Eaton co. 21-25.——MEMORIAL HALL (J. C. Hoagland, manager): Whitney's Minstrels 17. 18 to fair house.

MT. VERNON.—WOODWARD THEATRE (Dermody and Moore, managers): At Valley Forge Jan. 17; strong performance; good house. William Roberts and Olive Martin deserve mention. The Wrong Mr. Wright 28. Peaceful Valley 29. Tangled Relations 3.

MASSILLON.—NEW ARMORY (William R. Lippe, manager): The Volunteer Organist Jan. 22 pleased large audience. Whitney and Knowles' Quo Vadis 29. At Valley Forge 31. White's Faust 3. Thomas Jefferson 14. Two Little Vagrants 21.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): A Runaway Match Jan. 15, fair house; satisfactory performance. Knobs o' Tennessee 17 pleased big house. Peck's Bad Boy 3. Human Hearts 6. Humpty Dumpty 10.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Human Hearts Jan. 16; good performance; fair house. A Run on the Bank 20 to large and much pleased audience. The Telephone Girl 22. Lovers' Lane 23. Uncle Hez 27.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): The Bloodgate in The Katzenjammer Kids Jan. 18 to S. R. O.; performances pleasing. Barbara Frietchie 20; good business and co. Chicago Stock co. 27-1.

NEWARK.—AUDITORIUM (J. B. Brashbrough, manager): King Dodo Jan. 15 delighted crowded house. David Harum 16; large house; co. good. Jess of the Bar Z Ranch 17 pleased fair audience. Quo Vadis 28. The Great White Diamond 27.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Quo Vadis Jan. 18 to large and appreciative audience. The Village Parson 21 pleased full house. The Wrong Mr. Wright 31. The American Girl 4.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Human Hearts Jan. 24. At Valley Forge 29. Tangled Relations 31. Peaceful Valley 3. A Breezy Time 18. The Wrong Mr. Wright 20.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): Al. Reeves Burlesquers Jan. 17 pleased good audience. The Little Minister 18; crowded housed pleased. The Wrong Mr. Wright 20. Ullie Ackerstrom co. 30, 31.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Barbara Frietchie Jan. 16 delighted capacity house. Irene Timmons made hit. A Bunch of Keys 21 kept crowded house laughing.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): The Wrong Mr. Wright Jan. 21 to fair house; co. pleasing. The Volunteer Organist 24. Ullie Akerstrom co. 27-29.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Arizona Jan. 15; good business; excellent performance. Uncle Hez 17 failed to please fair house. Tangled Relations 28.

ALLIANCE.—OPERA HOUSE (J. C. Craven, manager): Irene Jeavons in East Lynne Jan. 18; light business. The Volunteer Organist delighted full house 20. Roney's Boys Concert co. 23. Old Arkansaw 27.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Human Hearts Jan 22. The Great White Diamond 28. Tangled Relations 1. White's Faust 14.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): At Valley Forge Jan. 16; large house; performance excellent. Tangled Relations 30.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Jess of the Bar Z Ranch Jan. 20 pleased fair audience. Uncle Hez 22; good business and co. Human Hearts 27.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Whitney and Knowles' Quo Vadis Jan. 20; packed house; performance first-class.

STEUBENVILLE.—OLYMPIA (L. J. Watson, manager): Mildred Holland in The Power Behind the Throne Jan. 23; large audience; fine co.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Sunny South Minstrels 4.——ITEM: Manager Rieger is in Chicago purchasing scenery.

DENNISON.—OPERA HOUSE (R. C. Wells, manager): Whitney's Minstrels Jan. 25. Van Dyke and Eaton co. 27, 29. The Crystal Slipper 6.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): White's Faust Jan. 27. The Volunteer Organist 4. Down and Up 12.

BRYAN.—JONES OPERA HOUSE (MacPhail and Mallory, managers): A Booming Town Jan. 20 failed to appear.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): When We Were Twenty-one Jan. 16 to full house; co. good. The Village Parson 24.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Whitney's Minstrels Jan. 21 pleased good house. Old Arkansaw 3.

KENT.—OPERA HOUSE (D. H. Green, manager): The Wrong Mr. Wright Jan. 22; fair house; performance excellent. Hearts of the Blue Ridge 29.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Elmer Sells, manager): Whitney's Minstrels Jan. 27.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Miss Stewart in Romeo and Juliet Jan. 13 to S. R. O. The Merchant of Venice 14; fair business; good co. Herbert Michell, local baritone, 17 to large and appreciative audience. Jock's Jolly Jokers 18, 19; light business; poor co.

PONCA CITY.—CHASE'S OPERA HOUSE (Al. Chase, manager): Dark.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): The Irish Pawnbrokers Jan. 6; fair performance; poor business. Frederick Warde 10 delighted crowded house. Pollard's Australian Juvenile Opera co. in The Gaiety Girl 11; excellent performance; good house. Collamarini-Repetto Concert co. 17 pleased small house. Whose Baby Are You 24. Shooting the Chutes 11. Rupert of Hentzau 17.

PENDLETON.—FRAZER'S OPERA HOUSE (George L. Baker, manager): For Her Sake Jan. 17; excellent performance; big house. Human Hearts 27. Rupert of Hentzau 29. At Valley Forge 5.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): For Her Sake Jan. 15 to large audience; excellent performance. Shooting the Chutes 27.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee; L. H. Pearl, manager): Dark.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Haussmann, manager): Don't Tell My Wife Jan. 17; medium business; Arthur Deming and Richard E. Lynch well received. Fulgora's Vaudeville 18 failed to please fair houses. Irene Myers co. opened in The Electrician 21 to largest house of season; specialties and performances pleasing. Other plays first half of week: New York Day by Day, The Two Orphans, The Stowaway, Under Two Flags, and Through the Breakers.——ITEMS: The Elks are arranging for their annual ball.—The Hazleton Elks are making arrangements for their annual minstrel show.—Irene Myers co. have added Through the Breakers to their repertoire, and will add The White Rat next week.—Frank T. Russell left and C. R. Collins joined Irene Myers co.—John W. Worth, of Don't Tell My Wife co., is ill at Mahanoy City. Arthur Deming took his part here, and also engaged two new people.—John A. Elsler, of Side Tracked co., is home on account of illness.

GEORGE B. STICHTER.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Mozart Symphony Club Jan. 21; good house; one of the best concerts of season. Maude Hillman co. 27-29. Waite Comedy co. 3-8. Grace George 10. Edward D'Otze 11. Robert B. Mantell 15.——ITEMS: Fulgora's Vaudeville co. 25 was canceled. The Philadelphia Orchestra went to Allentown 21 by special train to give its initial concert at the Lyric. The Black 400 Minstrels, of Shamokin, have secured a date at Sunbury, 22. The Carner Stock co. spent 19 here while on their way from Williamsport to Hazleton. Pinafore will be produced by local talent at Pottstown under auspices of three fire cos. of that place, April 4, 5. Professor William Wieser, of that place, will have charge of the music. The benefit performance held at Ferguson's Theatre, Shenandoah 17, netted nearly $300.—The Silver Dramatic co. will present Happy Hooligan at Ringtown 25.—The Elks, of Tamaqua, will give a minstrel show here in April.—The Knights of Columbus will give a minstrel show in Centennial Hall, Pottsville, 22.—Percy Goldwaite visited friends here 20.—The Empire Dramatic co., of this place, has abandoned its proposed tour.

R. W. SHERTZINGER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Himmelein's Ideals, the best repertoire co. that has appeared in same time, closed week Jan. 13-18 to paying business. Specialties by Beatrice Earle, Sam Mykir, and Charles Lawrence clever. Plays: Wife for Wife, Brother Against Brother, Northern Lights, In the Heart of the Storm, The Electrician, Ranch 10, A Man of Mystery, Sins of the Night, Mavourneen, and The Great Northwest. Mam'selle 'Awkins 20 to large audiences; co. good. Della Stacy, Ella Dines, Carolyn Heustis, and Harry Wilson deserve mention. James O'Neill, supported by Frederick De Belleville, Selene Johnson, and an excellent co., gave a magnificent production of Monte Cristo 22 to full house.——ITEMS: Clover Club Minstrels will give their first public performance 13 in the Lyric.—Schulz' Philadelphia Symphony Orchestra had large audience in the Lyric 21. Estelle Liebling, soprano; Elkin Kosman, violinist, and Ary van Leeuwen assisted as soloists.—The revival of Dutch Pinafore in February has been abandoned. Professor Meumber is rehearsing the co. in The Mikado in the Arion rooms.—Clarence Tice, of this place, took part in a piano recital at Carnegie Hall, New York, 19.—At the amateur contest of Himmelein's Ideal co. 17, John Johnson, colored, of Easton, took first prize, $5, in buck and wing dancing; Lawrence Zink, club swinging, $3, and Geo. Cressman in scene from Dr. Jekyl and Mr. Hyde, $2.—The Lotos Glee Club, of New York, gave a splendid concert in Salem's Reformed Chapel 17.—James Young, impersonator, from New York, gave reading from The Merchant of Venice in Dieta Hall 22.—Pinafore will be given at Pottstown early in April by local talent for the benefit of the Fire Department of that place.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Barbara Frietchie Jan. 18; fair performance; satisfactory business. Vogel's Minstrels 20; big house pleased. Dan Gordon, Arthur Rigby, McCoy and Gano, and the O'Brien Troupe made hits. William Faversham in A Royal Rival 21 to big house. Howard Gould in Brother Officers 22 to good business. Star made decided hit; rest of co. satisfactory. Creston Clarke 23. Kirmess (local) 29-1.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Gibney-Hoeffler Stock co. 13-18; good business; pleasing co. Plays last part of week: The Sign of the Crucifix, The Woman in Black, Kathleen Mavourneen, Down in Maine, The Vagabonds, and Waifs of New York. Frankie Carpenter co. 20-25 pleased big houses. Frankie Carpenter and Jere Grady made hits. Plays: Shelter Bay, The Strange Adventures of Miss Brown, Pawn Ticket 210, The Sunshine of Dover Locks, The Garrison Girl, My Friend from India, The New South, and An American Princess. Carner Stock co. 27-1. Jere McAuliffe co. 2-8.——THE ARMORY (Henry F. Dixie, manager): Sousa's Band 28.——ITEM: During their engagement here Mr. Gibney and Miss Hazen, of the Gibney-Hoeffler Stock co., appeared in The Honeymoon of Mr. and Mrs. Potts, a clever sketch, written by the news editor of the Scranton "Tribune."

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees): Joseph Hart and Carrie de Mar pleased large audience in Foxy Grandpa Jan. 10. Emil Paur Orchestra 14; S. R. O. house enthusiastic. Arthur Hochman, pianist, and Eluta Gifford, soprano, shared honors with orchestra. Barbara Frietchie 17; fair house and co. Vogel's Minstrels 18; good business; strong olio. William Faversham in A Royal Rival 20 to large audience. Howard Gould in Brother Officers 21 deserved capacity business; co. very satisfactory. Elsie de Wolfe and John Mason in The Way of the World 23; large house very enthusiastic. Clara Bloodgood deserved special mention. Creston Clarke 27. The Night Before Christmas 29.——GRAND OPERA HOUSE (Burgunder and Coons, lessees): Gibney-Hoeffler co. closed successful two weeks' engagement on 11. On the Suwanee River 13-15; big business; very satisfactory production. The Secret Dispatch 16-18; good business; capable co. Maude Hillman co. 20-25 to big business. Plays: The Senator's Daughter, Gettysburg, Reaping the Whirlwind, Thieves of London, The Crossroads of Life, and What Happened to Jones. Frankie Carpenter co. 27-1. Carner Stock co. 3-8.

LANCASTER.—FULTON OPERA HOUSE (Yeckler and Gleim, managers): Aubrey Stock co. closed successful engagement Jan. 18. High Rollers Burlesquers pleased crowded house 20. Mam'selle 'Awkins 21; good audience. Carolyn M. Heustis and Della Stacey were handicapped by bad colds; Ella Vine did well, and Herbert Salinger, who sang several seasons at Conestoga Park, received warm welcome. Boxana's Claim pleased fair house 22. Good specialties by Andrew McLeod, Stuart Johnson, and William Hayes. William Faversham in A Royal Rival to large audience 23. James O'Neil 24. Across the Desert 25. Philadelphia Orchestra 27. Vogel's Minstrels 28. When London Sleeps 29. A Gambler's Daughter 30. Rentz-Santley Burlesquers 31. Mrs. Dane's Defense 1. Himmelein's Ideals 3-8.——ITEMS: Richards and Styer Comedy co. (local) drew large audience at Armory 18.—Cy Seamon was in town 20 arranging for appearance of Buffalo Bill's Wild West here in May.—C. Herbert Brenderly, formerly of Fulton orchestra, has enlisted in the army as musician.—The directors of the Conestoga Traction Co. have decided not to build a new casino at Conestoga Park this Summer.

KANE.—TEMPLE THEATRE (Cohn and Durham, managers): Thelma Jan. 15 to light business; production well staged, but co. not evenly balanced. Melvin Hunt and Maud Atkinson deserve mention. Howe's Moving Pictures 17 to capacity; very good entertainment. Vallamont Stock co. 20-22; good business, co. and specialties. Plays: Woman Against Woman, The Fatal Wedding, and A Night at the Play. Chester Bishop, Kitty Scanlon, and Sadie Farley very good. Pennsylvania 24. Guy Brothers' Minstrels 28. A Royal Prisoner 1. Robert B. Mantell 4. Mildred Holland 8. The Little Minister 12.——ITEMS: Wallace R. Cutter joined Vallamont Stock co. here as advance agent. J. M. Hamilton joined same co. to play heavies, and Frank I. Frayne for leading comedy and specialty work.—Helen Bradna, who has been visiting her father, the manager of Vallamont Stock co., returned to her home in Williamsport 21. Co. has added a scenic production of H. Rider Haggard's She to its repertoire.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Ben Ten Stock co. closed week Jan. 13-18, with Chattanooga in '61, The Counterfeiters, The Little Vivandier, and The Great Diamond Robbery to good business. The Flip Mr. Flop 20; poor house and poorer performance. Creston Clarke in Richelieu 21; fine performance; large house. Mam'selle 'Awkins, with Della Stacey ill, and Miss Heustis in her place, proved a disappointment 22. Miss Heustis had a bad cold but tried her best; business fair. Little Trixie 23. Lester Walter co. 27-29. J. H. Stoddart 1.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, manager): Mildred Holland in The Power Behind the Throne 16; good performance; large business. Howard Gould in Brother Officers 17; fine performance; fair business. High Rollers Burlesquers 22 pleased large audience. Devil's Daughter 27-29.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, manager): Mildred Holland in The Power Behind the Throne Jan. 18; S. R. O.; receipts $795.25. Old Arkansaw 20 pleased fair audience. Mam'selle 'Awkins (return) 23. Campbell Circuit Stock co. 27. Side Tracked 29. When London Sleeps 4.——ITEM: The managers of the theatres in Mt. Pleasant, Scottdale, Uniontown, Charleroi, Latrobe, Waynesburg, Butler, Connellsville, Washington, Fairmount, and Mannington met here Jan. 14 and organized the Coke Belt Theatrical Circuit, electing R. G. Curren, manager of the Keaggy Theatre, president. Mr. Curren has the bookings in charge and has already secured some first-class attractions. The aim of the circuit is to protect the managers of the several theatres.

WASHINGTON.—LYRIC THEATRE (F. K. Hallam, manager): Our New Minister Jan 15; excellent performance; light business. Side Tracked 16; good business; satisfactory performance. William J. Bryan lectured to crowded house 20, benefit Washington Hospital. Mildred Holland in The Power Behind the Throne 21 to capacity; excellent performance. The Hottest Coon in Dixie 22. The Great White Diamond 23. Mam'selle 'Awkins 24. The Little Minister 28. Whitney's Minstrels 29. Jess of the Bar Z Ranch 30. A Bunch of Keys 1.——TOWN HALL (E. H. Sackville, manager): Metropolitan Merry Makers 18 failed to appear.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): The Governor's Troup were benefited Jan. 15 by a performance of Pygmalion and Galatea. Peaceful Valley 17; attendance good. Alden Bass made many admirers. Field's Minstrels 18 to very large house; best co. Al. Field has yet had. Fulgora's Vaudeville 20; light business; fair co. High Rollers Burlesquers 21 to big business; performance pleasing. William Faversham in A Royal Rival 22 to good business. Julie Opp deserves mention. Pablo Rosani 24. Vogel's Minstrels 25. Huntley-Harris co. 27-1.

YORK.—OPERA HOUSE (B. G. Penta, manager): The Yorkers (local, auspices of the Y. M. C. A.) gave three performances 17, 18 to crowded houses. The cast was composed of 700 people and the performance was the most successful and largest of its kind ever given here. Great credit is due the promoter, Wade Davis. Lander Stock co. in By Wits Outwitted, The Maid of the Mill, The Convict's Daughter, From Prison to Palace, Lost in the Mountains, and East Lynne 20-25 to fair business. Across the Desert 28. The Gambler's Daughter 29. Vogel's Minstrels 30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fiske and Beeber, managers): Carner Stock co. Jan. 13-18 in Knobs o' Tennessee, The Black Flag, Don't Tell My Wife, A Man of Mystery, A Wrong Righted, Wicked London, Falsely Accused, The French Spy, Rip Van Winkle, and Outwitted to large and enthusiastic audiences. Creston Clarke 24. Thelma 25. Ben Ten Stock co. 27-1. The Gamekeeper 3. State College Amateur Society 6. Robert B. Mantell 7. Sarah Cowell Le Moyne 8.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Gus Cohan co. gave good performances of A Hoosier Girl, Our German Friend, and Don't Tell My Wife to large houses Jan. 14-18. Frankie Stock co. in The Garrison Girl, An American Princess, My Friend from India, Pawn Ticket 210, and Shelter Bay to large houses 20-25; performances good.——ACADEMY OF MUSIC (John D. Mishler, manager): Philadelphia Orchestra 20. James O'Neill 21. The Drummer Boy of Shiloh 22-25.

BUTLER.—PARK THEATRE (George W. Burchfield, manager): Murray and Mackey's Ben Ten Ideals Jan. 13-18 in A Man of Mystery, Sentenced for Life, A Struggle for Honor, Across the Continent, and The Tiger Lily; big business; clever performances; co. rented 17, giving house to William Jennings Bryan, who lectured for benefit of local hospital to S. R. O. 31 Plunkard 29; large house; good performances. The Flip Mr. Flop 22. Mildred Holland 25. James B. Mackey 29. Keystone Dramatic co. 3-8.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Side Tracked Jan. 20 pleased big house. 31 Plunkard 21; big house; fair co. The Flip Mr. Flop 28. Burrill Comedy co. 27.——ITEM: James Park, son of Manager Park, is busily engaged at painting new scenery for the Summer stock co. H. L. Moeloff, manager of the Irwin Opera House, and T. E. Clark, manager of the Clearfield Opera House, were guests of Manager Park 20.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiler, manager): Field's Minstrels Jan. 15 to S. R. O.; one of the best first parts ever seen here. The Great Fielding and the Brothers Walton scored in the olio. Himmelein's Ideals opened 20 for week to S. R. O. Plays first half of week: Wife for Wife, The Little Wildcat, Northern Lights, In the Heart of the Storm, A Man of Mystery, Ranch 10, and The Electrician; business continues good.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, proprietor): Bywood Stock co. Jan. 9-11 in The Power of Gold, Under Two Flags, Master and Man, and The Rocky Mountain Waif; fair audiences pleased. Thelma 20; S. R. O.; audience pleased. 31 Plunkard 22. Side Tracked 24. Metropolitan Merry Makers Burlesquers 30. Marlow, hypnotist, 3-8.

JEANNETTE.—BYERS' THEATRE (Thomas Boyd, manager): Saved from the Sea Jan. 15, fair house; co. weak. Stewart and Duvall's trained birds 20 to fair house. Old Arkansaw 21; good house; performance fine; Minnie Hoffman, Frank Minnis, Francis Owen, and Grace Hayes deserve mention. Williams Stock co. 23-25.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Toll Gate Inn Jan. 18 pleased fair audience. Thomas E. Shea 20-25 in The Voice of Nature, Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Man-o'-War's Man, The Bells, The Pledge of Honor, and At Hell Gate to capacity. Neil Burgess 29. Lovers' Lane 31. 31 Plunkard 1.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Howard Gould in Brother Officers Jan. 18 to large and delighted audiences. Leyburne's Stock co. 20-25 in The Black Flag, Reaping the Whirlwind, The Princess of Patches, All for Gold, and An American Heiress to big business. Creston Clarke in Richelieu 22; large house; performance good. King Dramatic co. 27-1.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Mildred Holland in The Power Behind the Throne Jan. 17 pleased large audience; receipts $693. Little Trixie 18; fair performance to S. R. O. The Hottest Coon in Dixie 21; fair business; co. average. Peaceful Valley 24. Old Dan Tucker 31. Topsy Turvy Burlesquers 3. Are You a Buffalo 4. Happy Hooligan 6.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, lessee; Fred W. Alles, manager): Mamselle 'Awkins Jan. 16 pleased large audience. Don't Tell My Wife 18 pleased large audiences. Huntley-Harris Stock co. opened for week 20. Plays first half of week: An Innocent Sinner, The World, A Fatal Card, and For Liberty and Love; good business and co. Himmelein's Ideals 27-2.

BROOKVILLE.—BELVIDERE OPERA HOUSE (A. P. Way, manager): Howe's Moving Pictures Jan. 11 pleased packed house. Bywood Stock co. 16-18; good business; fair co. Plays: The Power of Gold, Between Two Flags, and Master and Man, and Side Tracked 22 pleased good house. Guy Brothers' Minstrels 25. Robert B. Mantell 6.——ITEM: A. Q. Seammon is with the Side Tracked co. for a few days.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Carner Stock co. opened for week 20 in The Black Flag to one of the largest houses of season. Knobs o' Tennessee, Falsely Accused, and Wicked London followed 21, 22 to good business. Koppe, juggler, is an excellent feature. Sawtelle Dramatic co. 27 and 29. Creston Clarke 28. Grace George 11.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Elsie De Wolfe in The Way of the World Jan. 21; large audience. Adelaide Thurston in Sweet Clover 22 pleased good attendance. Mildred Holland 4. Robert B. Mantell 5. Chester De Vonde co. 17-22. Are You a Mason 12. Quo Vadis 18.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, manager): Little Irene Meyers co. Jan. 16-19 in New York Day by Day, The Electrician, and The Two Orphans; good business. Fulgora's Vaudeville 21; poor house; clever bill. My Uncle from New York 22; miserable performance. Pablo Rosani 23. Vogel's Minstrels 27.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Calhane, Chace and Wagton's Minstrels Jan. 3 pleased good house. Mam'selle 'Awkins 13; good house and co. The Night of the Fourth 15; fair house and co. Arthur Deming in Don't Tell My Wife 21; fair house and co. Pablo Rosani 31.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): 31 Plunkard Jan. 16; satisfactory performance and house. Through the Breakers 17; packed house pleased. A Rag Time Reception 20; large and appreciative audience. Robert Downing 22. Old Arkansaw 23. The Flip Mr. Flop 27. Mildred Holland 1. The Great White Diamond 7.

SHENANDOAH.—THEATRE (Nathan Appell, lessee; Arthur G. Snyder, manager): Fulgora's Vaudeville Jan. 16 to fair business. Local benefit 17; packed house. Pablo Rosani 21 to large and pleased audience. The Gamekeeper 30.——ITEM: Eagle's Aerie, No. 103, entertained Vogel's Minstrels 1, several of the co. being members.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Elks in Alive in Wonderland Jan. 17, 18; S. R. O. houses pleased. Robert Downing in The Gladiator 20; good production; poor house. Toll Gate Inn (return) 22. Pennsylvania 23. Chester De Vonde co. 27

Clearfield Dramatic co. 29. A. and T. Biograph co. 3.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager); Slide Tracked Jan. 17; ordinary performance; good business. Colonel William J. Bryan lectured 18 to full house. Mildred Holland in The Power Behind the Throne 20 pleased large audience.

MANSFIELD.—OPERA HOUSE (W. D. Husted, manager): Hopper's Moving Pictures Jan. 13, 14 pleased good houses. National Protective Legion Benefit Concert 16; small house. Culhane, Chace and Weston's Minstrels 17; medium house; fair co.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hammetead, manager): Adelaide Thurston in Sweet Clover Jan. 15; excellent co.; good house. Alice in Wonderland (local) 20, 21. Robert Downing 23. The Filip Mr. Plop 28. Mildred Holland 30.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Hickory Farm Jan. 17 pleased fair audience. Pablo Romani 20; large and appreciative audience. Vogel's Minstrels 22. Cohan co. 27-29. The Game Keeper 31.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Old Arkansaw Jan. 15; good business and performance. Auburn Trio 20 delighted fair audience. Campbell Circuit Stock co. 24. Swiss Bell Ringers 29. Slide Tracked 3.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Guy Brothers' Minstrels Jan. 20 pleased good audience. Pennsylvania 22 delighted large audience. Thelma 28. A Royal Prisoner 29. The Octoroon (local) 5.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank A. Waite, manager): Pablo Romani Jan. 28 to big business; performance very satisfactory. David Harum 24. A Royal Prisoner 27. Gus Cohan co. 30, 1.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Eliza Day, characterist, Jan. 22; good house. Culhane, Chace and Weston's Minstrels 23. Frankie Stock co. 27-1.

LEWISBURG.—NEW OPERA HOUSE (H. B. Spyker, manager): The Merchant of Venice Jan. 22 failed to appear. Thelma 27. Kenna, magician, 1. Proctor's Vaudeville 13.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, manager): Guy Brothers' Minstrels Jan. 16; fair performance; good house. Pennsylvania 21 to good house.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. R. Goldsmith, manager): Robert Downing Jan. 27. Bright Lights Vaudeville 29. Slide Tracked 1. When London Sleeps 6. A Royal Prisoner 13.

MAUCH CHUNK.—OPERA HOUSE (Robert Harbeling, manager): Nina co. Jan. 20-25 in Dark Days, The Arabian Nights, and Dora opened to good business; performance fair.

HANOVER.—GRAND OPERA HOUSE (Harry G. Naill, manager): Melvin Robinson, monologist, delighted large house Jan. 20. A Gambler's Daughter 28. Vogel's Minstrels 31.

BETHLEHEM.—GRAND OPERA HOUSE (G. W. Hanerdy, manager): Suzann's Claim Jan. 18; good attraction; large audience. A Royal Prisoner 25 cancelled. When London Sleeps (return) 27.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Adelaide Thurston in Sweet Clover Jan. 17 pleased good audience. Lovers' Lane 20; large and appreciative audience.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Melvin Robinson, monologist, Jan. 21 to good house.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Grubb and Downer, managers): The Green Eyed Monster Jan. 22, 23.

TYRONE.—ACADEMY OF MUSIC (E. J. Prunk, manager): Reaping the Whirlwind Jan. 22; fair audience.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Boston Ladies' Symphony Orchestra 3.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): The Strange Adventures of Miss Brown 2. For Her Sake 28.

POTTSTOWN.—OPERA HOUSE (Grant M. Comer, manager): Don't Tell My Wife Jan. 20; good business; co. only average. Across the Desert 23.

RIDGWAY.—OPERA HOUSE (James E. Magrath, manager): Thelma Jan. 17; fair co.; good house. Valhamet Stock co. 20, 24.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Jack E. Ogden, manager): Lovers' Lane Jan. 16; good house pleased. Uncle Terry (return) 18 to large house. Dora Dayton co. opened for week 20, to S. R. O. Plays: The Quality Maid, Alone in London, May Blossom, Gaff's Partner, Nearly Married, Chimney Sweep, and The Wife. Local M. Opera House opened 27. C. T. C. 28. Thelma Stock co. 3-8. Rose-Kiley co. 10-15.

NEWPORT.—OPERA HOUSE (Henry Bell, Jr., manager): Louis Nunn and Clara Lipman in All on Account of Eliza Jan. 15 to capacity. Romani and Gordon co. 20-25. Plays: A Noble Hero, The Queen of Chinatown, The Mark of Life, For a Woman's Sake, The Convict's Wife, Out in the Streets, Professor's Trouble, A Breezy Courtship, The Owl Hollow, Orphans of New York, and Hell Hounds; good business; satisfactory performances. Barlow and Wilson's Minstrels 27. Robert Mantell in Richelieu 28. Kirke and Ellis Stock co. 29-1. Thelma 2. Rose-Kiley co. 10-15. The Village Postmaster 17. W. H. Crane 18.

RIVERPOINT.—THORNTON'S OPERA HOUSE (C. H. Thornton, manager): Lester's Novelty co. Jan. 17, 18; fair performance; good house. Weird Mexican Entertainer 20. The Ivy Leaf 27.

PAWTUCKET.—OPERA HOUSE (William B. White, manager): The Brunswick Jan. 20-25. An American Gentleman 28, 29.

WESTERLY.—SLIVER'S OPERA HOUSE (C. B. Sliver, manager): Rowe-King Stock co. 1-8.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Wofford College Glee Club Jan. 18 (S. R. O.; good performance. Sullivan-Hogg 20 to S. R. O.; performance pleased. Under Two Flags 21. Failed to appear. A Runaway Time 22. Mabel Paige co. 24. Lafayette's Feast 27. Hall Brothers' Circus 30.——CONVERSE AUDITORIUM (Dr. E. H. Peters, manager): Kibler Band 27.

DARLINGTON.—THEATRE (George H. McKee, manager): On the Kennebec Jan. 20; very good house; ordinary performance. R. A. Palmer pleased. Ten Nights in a Barroom 21; audience small; performance very good; Little Vogel, Marie Cahill, and Sam Bernard and Wilson's Minstrels 24.——ITEM: Mine duties have been extended recently than ever before.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Leigh, manager): Miss Bob White Jan. 16; large and pleased audience. Long Haymarket 21; creditable performance. The Anglian Singing Quartette (return) 22. Jessica Bonifas 23, 24. Tennessee 25. The Old Homestead 30. Rentz and Conklin's Minstrels 31.

GREENVILLE.—GRAND OPERA HOUSE (R. T. Williams, manager): Railroad Jack Jan. 17; fair-sized house. William Worth Bailey, concert 21; delighted small house. A Runaway Time 22. Lena Merriman 24. Lafayette's Feast 28. Palmer's Ten Nights in a Barroom 29.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): The Watch on the Rhine Jan. 16; good performance; medium house. Miss Bob White 17; capital performance; one of the largest houses of season. Jessica Bonifas 18. Lena Merriman 22. The Evil Eye 23. William Worth Bailey, violinist, 24.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Bowman, manager): Railroad Jack Jan. 9 to S. R. O.; pleasing performance. Mrs. Sheridan, singer, and Miss Cochran, reader, 13; good house satisfied. Palmer's Ten Nights in a Barroom 22. Richards and Pringle's Minstrels 30.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Ten Nights in a Barroom Jan. 20; performance very good; fair house. Along the Kennebec 21; performance excellent; fair house. Barlow and Wilson's Minstrels 27.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Beer, manager): Remember the Maine Jan. 12 to fair house. Morrison's Faust 13 (return) to fair business; co. deserved better patronage. Cantata (local) 15; good house. Three Married Men 17 did not please fair house. The Denver Express 18, 19 pleased good houses. Josef Hofmann, pianist, 22. Frank R. Roberson, lecturer, 21.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Chase-Lister co. Jan. 13-18 opened in The Senator's Daughter to crowded house, followed by A Man of Mystery, Monte Cristo, The Octoroon, The Belle of Virginia, and Wicked London; good performances; splendid business. Three Married Men 23. Mark, the Boy Wonder 30.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): The Mormon Wife proved a fair drawing card in the hands of the Hopkins Stock co. Jan. 26-28. A strong vaudeville bill included Eugene Cowles, the Trenkos, and Mark Sullivan. Captain Cowles 29-1.——AUDITORIUM (Benjamin M. Lowenberg, manager): Gov. Bob Taylor 23. Two Married Men 24, 25. A Royal Rider's Romance 27, 28. Mabel Paige 29-1.——THEATRE (Frank Gray, manager): Hopkins' Stock co. 19 to good houses. West's Minstrels 23. Thelma 26, 28. Sousa's Band 29.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): When We Were Twenty-one Jan. 15; house and performance good. The Evil Eye 18 pleased good house. Daniel E. Bandmann opened for week 20. Al. G. Field's Minstrels 27. Sag Harbor 28. Arizona 29. Tim Murphy 3. Bowman Thompson 11. R. D. MacLean and Odette Tyler 14. 15.

KNOXVILLE.—STAUFF'S THEATRE (Fritz Staub, manager): When We Were Twenty-one pleased good house Jan. 16. The Evil Eye 17 to big audience. Dr. Charles Frederick James (Lyceum Course) lectured to full house 20. Vendome Stock co. 22. Al. Field's Minstrels 28.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, manager): Vendome Stock co. in Miss Hobbs Jan. 21; good performance; fair audience. Lobadie's Faust 24.

TEXAS.

WACO.—AUDITORIUM (George H. Walker, manager): Tim Murphy and Dorothy Sherrod in A Capital Comedy Jan. 14 pleased large audience. Julius Gran Opera co. 20-25. Naughty Anthony 24. Madame Emma Nevada 28. Frank Roberson (Star Course) 30.——THE GRAND (Jake Schwartz, manager): Olympia Opera co. 11-18 scored successes in Said Pasha, Fra Diavolo, Girofle-Girofla, The Mikado, The Two Vagabonds, La Mascotte, Pinafore, and The Circus Girl; business immense. Ewing-Taylor co. 20-25.——ITEM: Arthur Seaman, manager of the Olympia Opera co., was presented with a handsome Rolex watch Christmas during the third act of La Mascotte by the Waco Aerie, No. 81, The Eagles also entertained the members of the Julius Gran and Olympia Opera cos. 18 in open session. Managers Julius Gran and George H. Walker were initiated into its mysteries and came out with fiying colors.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Nadine Winston Stock co. Jan. 13-17 in Down the Rhine, Under Two Flags, Sapho, Dixie Land, and The Senator's Daughter; poor co.; good attendance. Madame Nordica 18 delighted full house. Tim Murphy 19, 20. Naughty Anthony 21. Viola Allen 22. Julius Gran Opera co. 23-25. The Man from Mexico 27. Harvey's Minstrels 28. The Sign of the Cross 30.——EMPIRE OPERA HOUSE (James T. Brady, manager): Ewing Taylor co. 13-18 to good attendance; fair co. Plays: Because He Loved Her So, The Lady of Lyons, Don Caesar De Bazan, Lost in London, A Hot Old Time, Enoch Arden, A Celebrated Case, The Sea of Ice, and The Siege of the Alamo. Lyceum Stock co. 19-1.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit co. lessee; H. Berryman, manager): The Minister's Son Jan. 15 to fair house. Naughty Anthony 17; business satisfactory; co. fair. Finnigan's Ball 18; good specialties; large house. Viola Allen 21. Tim Murphy 22. Madame Emma Nevada 23. The Man from Mexico 24. Kathryn Kidder 25.——AUDITORIUM (H. R. Warner, manager): Madame Nordica (auspices Houston Quartette Society) 20.

DALLAS.—THEATRE (George Anzy, manager): R. D. MacLean and Odette Tyler (return) Jan. 13, 14 in The School for Scandal, King John, and Coriolanus to big business. Tim Murphy delighted large audience in A Capital Comedy 15. Julius Gran Opera co. in El Capitan, Wang, Dorothy, and The Isle of Champagne 16-18 to fair business; co. evenly balanced. Kathryn Kidder 20. Haverly's Minstrels 22. Naughty Anthony 24. Viola Allen 28.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Finnigan's Ball Jan. 13 caused fair audience. Hoyt's Comedy co. 14-18 to S. R. O. in A Soldier of Alalera, A Woman's Honor, The James Boys in Missouri, The Silver King, The Power of Money, and Faust. Specialties deserve mention; rest of performances only fair. Hunting for Hawkins 2. The Casino Girl 3. The Watch on the Rhine 6. Rose Coghlan 12. Richard Mansfield 13. Sag Harbor 14.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Julius Gran Opera co. Jan. 13-15 in El Capitan, Wang, Rip Van Winkle, and Dorothy to S. R. O.; co. stronger than ever. Tim Murphy, with Dorothy Sherrod and strong support, presented A Capital Comedy 16 to well filled house. R. D. MacLean and Odette Tyler (return) 17, 18 in Coriolanus, King John, and The School for Scandal to fair houses.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): My Friend from Arkansas Jan. 14 to fair house. Tim Murphy in A Capital Comedy 17 to large and highly entertained audience. Mr. Murphy's responses to curtain calls were very amusing. Olympia Opera co. 20-22. Kathryn Kidder 23.

DENISON.—OPERA HOUSE (M. L. Epestein, manager): Ashley Rush company (return) Jan. 18 in The Parisian Princess and The Domestic Blizzard; business and performance good. Rose Coghlan 21. My Friend from Arkansas 22. Haverly's Minstrels 23. Marie Stock co. 27-2. Ethel Tucker co. 3-8. A Hometown Heart 10. Old Jed Prouty 11.

PARIS.—PETTERSON THEATRE (W. R. Knight, manager): Chase-Lister co. Jan. 13-18 to Man and Master; A Man of Mystery, The Man from Kokomo, A Shoemaker's Daughter, Down in Maine, A Father's Curse, and Wicked London; fine business; unusually capable co.; largest matinee on record 18. Rose Coghlan 22. Kathryn Kidder 23.

SHERMAN.—OPERA HOUSE (L. Sprague, manager): Ashley-Rush co. Jan. 13-17 in A Parisian Princess, The Two Sisters, A Domestic Blizzard, Pretty Peggy Arrested, and The Prince of Liberty; fine business; fair co. Kathryn Kidder in Molly Pitcher 19 to S. R. O.; attraction one of the best ever given here.

BRAUNSFELS.—KYLE OPERA HOUSE (E. M. Wilke, manager): The Cowboy and the Lady Jan. 14; good house and performance. Naughty Anthony 15 drew well; fair performance. The Minister's Son 16; good house pleased. The Man from Mexico 28.

M'KINNEY.—OPERA HOUSE (Goodlin and Warden, managers): Bell and Eddy's Gift Carnival Jan. 6 to S. R. O. Aimee 7, 8 to fair business. Just Before Dawn 10; fair business; co. poor. Morey Stock co. 20-25. Olympia Opera co. 28.

MARSHALL.—OPERA HOUSE (Livingstone and Pelham, managers): Rose Coghlan in Forget-me-Not Jan. 16 to large and pleased audience. The Man from Mexico 21. Just Before Dawn 22. Spencer and McDonald (Elks' benefit) 27.

TEXARKANA.—HARDIN OPERA HOUSE (W. G. Hardin, manager): Just Before Dawn failed to please medium audience Jan. 14. Kathryn Kidder in Molly Pitcher captivated large house 17. Haverly's Minstrels 20. R. D. MacLean and Odette Tyler 22.

BRYAN.—GRAND OPERA HOUSE (John R. Mike, manager): Naughty Anthony Jan. 13; small co. fair house. My Uncle from New York 24.——ITEM: Finnigan's Ball 16 was unable to give performance on account of the headliner man being ill.

NAVASOTA.—COLUMBIA OPERA HOUSE (Shuttenthal and Andrews, managers): The Minister's Son Jan. 13; full house pleased. Finnigan's Ball 17; good business and performance. My Uncle from New York 22.

TERRELL.—BEIN OPERA HOUSE (S. L. Dey, manager): Just Before Dawn Jan. 17; satisfactory co.; slim house. My Friend from Arkansas 18; performance and house fair. Olympia Opera co. 21, 22. Miss Stewart 7, 8.

BELTON.—GRAND OPERA HOUSE (A. J. Reeve, manager): Hogan's Alley Jan. 21. Knowles, hypnotists (return), 28-31. The Devil's Deluge 4. The Man from Mexico 5. What Happened to Jones 20. A Hometown Heart 22.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift, manager): Knowles, hypnotists, Jan. 13-15; crowded houses pleased. R. D. MacLean and Odette Tyler 20. The Man from Mexico 22. Rose Coghlan 23.

CAMERON.—OPERA HOUSE (R. W. Beaty, manager): Schumann Concert co. Jan. 23; entertainment and audience good. Hogan's Alley 24. My Uncle from New York 28. Marie Fountain co. 3-5.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, managers): Just Before Dawn Jan. 15 failed to please fair audience. My Uncle from New York 16 pleased good audience. Other People's Money 18.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): My Friend from Arkansas Jan. 14; unsatisfactory performance; fair business. Haverly's Minstrels 21.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Henry J. Hauschild, manager): Hoyt's Comedy co. Jan. 27-29. Rose Coghlan 30. Hogan's Alley 14. Wanted, the Earth 18.

BONHAM.—STEGER OPERA HOUSE: R. D. MacLean and Odette Tyler in King John Jan. 15; crowded house; excellent show. Ashley-Rush co. 20-25.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Just Before Dawn Jan. 3; small and disappointed audience.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): R. D. MacLean and Odette Tyler (return) Jan. 16 in Coriolanus to capacity.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Schumann's Opera co. Jan. 15; average house; performance good.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Finnigan's Ball Jan. 15 pleased good house. Haverly's Minstrels 31.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): My Uncle from New York Jan. 21.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, lessee): Ashley-Rush co. Jan. 27-1.

SAN ANGELO.—OPERA HOUSE (Asa Balfam, manager): Marie Fountain Theatre co. 1-8 cancelled.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Burgomaster Jan. 13-15 to full houses; very good performances; Joe Cawthorn made hit. The Princess Chic 16-18; packed houses; one of the attractions of season; Maude Lillian Berri won the honors, although it was only her fourth appearance with the co.; Robert Wilkie, Thomas C. Leary, Dorothy Hunting, Edna Floyd, and Nell McNeil were applause. The Wrong Mr. Wright 20, 21.——GRAND THEATRE (Paul Hanmer, Jr., manager): Murray and Mack in Shooting the Chutes 13-18 to packed houses; good performances.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Alvin Joslin Jan. 18; good performance; fair house. The Wrong Mr. Wright 17 delighted fair audience. Shooting the Chutes 20. The Pride of Jasmico 23. Black Patti's Troubadours 4. The Eleventh Hour 8. The Man from Mexico 11. U. T. C. 14.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Wrong Mr. Wright Jan. 16 to good house; audience pleased. Alvin Joslin 17 to poor house; title-role only one well played.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Wine, Woman and Song Burlesquers Jan. 18 pleased large audience. Robinson Comic Opera co. 20-25; big business; co. strong. Operas: Said Pasha, Fra Diavolo, Rip Van Winkle, Boccaccio, Carmen, The Bohemian Girl, Chimes of Normandy, and Pirates of Morocco. Brown's in Town 28. A Texas Steer 31.

BELLOWS FALLS.—OPERA HOUSE: A Cavalier of France Jan. 22 to very good house; Mr. and Mrs. R. B. Spencer excellent; rest of co. good. Stetson's U. T. C. 28. Quincy Adams Sawyer 29.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Wine, Woman and Song Burlesquers Jan. 17; large audience pleased. Brown's in Town 27.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Quincy Adams Sawyer Jan. 18; good business; performance first-class.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Brown's in Town Jan. 28.

VIRGINIA.

SUFFOLK.—CITY HALL THEATRE (H. R. Blum, manager): Ellwood, magician, Jan. 21; large house; excellent performance. Fannie Hill's Burlesquers 3. Sam Jones, lecturer, 8. Railroad Jack 10. Pablo Romani 15. Palmer's Ten Nights in a Barroom 28. Edward P. Elliott (Star Course) 27.——ITEM: Ex-Gov. William E. Cameron spoke here under auspices Confederate Veterans 20, to 1,200 people.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): The Jolly Pathfinders Jan. 13-18 in From Sire to Son, On the Verge of Ruin, The Three Musketeers, East Lynne, The Lightning Express, The Cynical Slipper, The Child Stealers, and Below Zero, to splendid business; excellent co. Kibler' Band 24.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leach, manager): Miss Bob White Jan. 15; good co.; packed house. Arizona 16-18 to good business; excellent performance. Kibler' Band 20 to fair business. Field's Minstrels (return) 21 to good business. Richard Mansfield 27. Leon Herrmann 1. Sousa's Band 3.

STAUNTON.—OPERA HOUSE (Parkman and Shultz, managers): Field's Minstrels Jan. 20 to S. R. O. Elks presented Al. G. Field with a handsome banquet. Railroad Jack 14. Stevens Comedy co. 17-22.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Field's Minstrels Jan. 22 to S. R. O.; satisfactory performance. Transatlantic Comedy co., of Rich Theatre, Richmond, 27, 28.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Innes' Band Jan. 6; good business; concert fine, especially singing of Miss Boynden and quartette. Local 20. Sousa's Band 3.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Field's Minstrels Jan. 23. Captain Jinks 30.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Leon Herrmann Jan. 31.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Dark.

WASHINGTON.

EVERETT.—THEATRE (R. A. Grant, manager): The Burgomaster Jan. 6 to crowded house; performance very good. Wilson's Juvenile Minstrels 11 to large and pleased audience. Pollard's Juvenile Opera co. 21. Rebekah Minstrels 24. Josef Hoffmann, pianist, 4.——CENTRAL OPERA HOUSE (John T. Clark, manager): Andrew McPhee 16-18. At Valley Forge 22. Kidnapped in New York 28.

SPOKANE.—THEATRE (Dan L. Weaver, manager): Quo Vadis Jan. 17, 18; excellent co.; large attendance.——AUDITORIUM (Harry C. Hayward, manager): Dark.

TACOMA.—LYCEUM (Dana B. Worley, manager): Wilson's Juvenile Minstrels Jan. 12. 13; splendid houses; co. good.——TACOMA (Calvin Heilig, manager): Dark.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): For Her Sake Jan. 18; good house; co. fair. Whitman College Dramatic Club 24.

WEST VIRGINIA.

WHEELING.—GRAND OPERA HOUSE (Charles A. Felmler, manager): Way Down East Jan. 17; good business. King Dodo 18; S. R. O.; enthusiastic audience. Creston Clarke in Richelieu 20; business fair. Mildred Holland in The Power Behind the Throne 22; standing room at premium. Mam'selle Awkins (return) 24. Joan of the Bar S Ranch 28. Are You a Mason (return) 29. J. H. Stoddart 31 Quo Vadis 1.——GRAND OPERA HOUSE (Charles A. Felmler, manager): Keystone Dramatic co. closed successful week 18, with Utah and Bound by an Oath, The Great White Diamond 20-22; good business. The Hottest Coon in Dixie 23-25.——ITEM: Norwood Richardson, many years stage carpenter at the Grand Opera House, was married 21 to Nellie B. Colborn.

PARKERSBURG.—AUDITORIUM (W. R. Kenney, manager): 'Way Down East Jan. 16 to large and appreciative audience. King Dodo 24. Peaceful Valley 27. Barlow Fritchie 28. The Little Minister 29. The Hottest Coon in Dixie 31. A Breezy Time 1.——ITEM: Epstein Brothers, managers of the new Camden Theatre now under construction, are in the West purchasing furniture for same.—E. G. Cook, advance of the King Dodo co., was the guest of friends while here.—W. R. Kenney, manager the local theatre, is out of the city.

HANNINGTON.—OPERA HOUSE (J. M. Barnett, manager): Campbell's Circuit Stock co. in Esmeralda Jan. 21; small audience; performance excellent. East Lynne 22 failed to appear. Perry's Vaudeville co. 24. A Breezy Time 27. Owl Hollow 29.——ITEM: George A. O'Brien, of this place, has signed with Conroy, Mack and Edwards co. for next season.

FAIRMONT.—GRAND OPERA HOUSE (Horner and Furland, managers): This fine, new playhouse had its initial performance Jan. 16, when York State Folks was well presented to large and appreciative audience. House has seating capacity of 1,200, that was all taken. Peaceful Valley 23. Barbara Frietchie 30.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Slide Tracked Jan. 16; business and performance fair. Bright Light Vaudeville co. 18; good business and performance. Blaton White, lecturer, 28. Conroy, Mack and Edwards co. 27-1.

HUNTINGTON.—THEATRE (Joseph R. Gallick, manager): 'Way Down East delighted packed house Jan. 14. Human Hearts 17 to good house; performance pleasing. A Run on the Bank 21. Barbara Frietchie 22. The Telephone Girl 24. King Dodo 28.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Campbell Circuit Stock co. in Esmeralda Jan. 20; performance and business good. A Breezy Time 30. Campbell Circuit Stock co. 3. Vogel's Minstrels 7.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Fannie Hill's Burlesquers Jan. 15 failed to please fair house. Old Si Stebbins 24. A Breezy Time 31.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, manager): York State Folks (return) Jan. 17 to S. R. O.; excellent co. After performance the men of the co. were tendered a reception by Elks.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, lessee): Primrose and Dockstader's Minstrels Jan. 10 to big business. Richard Carvel 14 pleased large audience. Jefferson De Angelis delighted big house in A Royal Rogue 17. Daniel Frawley 21. Daniel Sully 28. Walker Whiteside 30. The Christian 3. At the Old Cross Roads 4. Hello, Bill 10. The Strollers 13. James Neill 20. Charles B. Hanford 21. The Telephone Girl 24. Ten Nights 28.——MUSIC HALL (R. O. Alvord, manager): Dark.

SHEBOYGAN.—OPERA HOUSE (J. E. Stoddard, manager): William De Shetley and Clara Knott, supported by clever co., closed a four nights' engagement Jan. 15. Plays: Alone in London, A Life's Revenge, A Vagabond Hero, and A Child of the Streets. Inez Forman in East Lynne 19 to large audience; co. good.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Habn and H. R. Potter, managers): East Lynne Jan. 18; co. and business good. Tennessee's Pardner 20 pleased fair audience. A Runaway Match 23. Kinodrome Pictures 27-29. Blanche Walsh 30 Slide Tracked 1. A Poor Relation 3. The Telephone Girl 13. At the Old Cross Roads 17.

WAUSAU.—GRAND (C. S. Goss, manager): Richard Carvel Jan. 17; excellent performance; big house. De Shetley Knott co. 19-20 in Alone in London and A Life's Revenge; fair business and performance. Francis C. Kelley, lecturer, 22. Tennessee's Pardner 24.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Richard Carvel Jan. 16; good house and performance. Daniel Sully 21. Last River 23. Jefferson De Angelis 27. Tennessee's Pardner 28.——ITEM: Andrew Robson, who has been ill, will rejoin the Richard Carvel co. shortly.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): A Wise Guy Jan. 20 to good audience. Lecture and Curtiss, acrobats, pleased; others did not. A Day and a Night 28. All a Mistake 29. Lost in the Desert 30.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Folker, manager): High Rollers Burlesquers Jan. 16 cancelled. A Wise Guy 19; large business; performance fair. Daniel Sully 20. The Christian 24. A Day and a Night 28.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Vaudeville Jan. 13-18; fair business; programme first class. Daniel Sully in The Parish Priest 22; large audience. Keller 24. The Christian 28.

APPLETON.—OPERA HOUSE (J. W. Thielens, manager): East Lynne Jan. 17; good performance and business. Richard Carvel 20; fine performance; big business. Mistress Nell 21 cancelled. Alone in London 27. A Life's Revenge 29.

ASHLAND.—GRAND OPERA HOUSE (W. T. Berger, manager): Busby Brothers' Ten Nights in a Bar Room Jan. 18 pleased full house. Daniel Sully 23.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A Thoroughbred Tramp Jan. 18 pleased big house. Robert G. Burdette lectured 20 to large house. The Christian 24. A Poor Relation 28.

WATERTOWN.—TURNER OPERA HOUSE (R. A. Neumann, manager): Shore Acres Jan. 26. Walker Whiteside 3. The Telephone Girl 12.——CONCORDIA OPERA HOUSE (O. C. Wertheimer, manager): Dark.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brosseau, manager): Richard Carvel Jan. 16 to big business; one of the best cos. of season. Tennessee's Pardner 28. A Poor Relation 1.

WAUPACA.—CITY OPERA HOUSE (R. J. Harmer, manager): Dark.——D. D. H. OPERA HOUSE (Alfred Johnson, manager): Tennessee's Pardner Jan. 24.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Andrew Robson in Richard Carvel Jan. 18; good house and performance. Tennessee's Pardner 19; crowded house pleased. The Christian 27.

OCONTO.—TURNER OPERA HOUSE (Albert Hidde, manager): Toll Gate Inn Dec. 26; crowded house; excellent performance. East Lynne 16; fair house and performance.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Succina, manager): All a Mistake Jan. 16 to fair audience; co. pleasing. Kate Roth deserves mention. Sheep Acres 27.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Daniel Sully in The Parish Priest Jan. 19 to crowded house; performance excellent. A Day and a Night 28.

GREEN BAY.—THEATRE (John B. Arthurs, manager): East Lynne Jan. 14; satisfactory performance; big business. Richard Carvel 19; fine house. Tennessee's Pardner 21. The Christian 28.

RHINELANDER.—GRAND OPERA HOUSE (E. R. Stoltzman, manager): Busby Brothers' Ten Nights in a Barroom Jan. 20 to good business; co. fair. Ride Tracked 7.

PLATTEVILLE.—CITY OPERA HOUSE: Slide Tracked Jan. 27, and Stetson's U. T. C. 11, under C. H. Gribble's management. Reno Novelty co. 1.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): People's Players Jan. 25-28. A Poor Relation 29.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Under Two Flags Jan. 18, 19; good performance and business. Douglass May co. 21.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Latzey, manager): Mistress Nell Jan. 16 canceled. Tennessee's Pardner 23. Towne's Picture Play 31.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Under Two Flags Jan. 15; poor co.; fair house.

MENASHA.—GERMANIA OPERA HOUSE (John Schneider, manager): Dark.

GRAND RAPIDS.—GRAND OPERA HOUSE (H. Demlitz, manager): A Poor Relation Jan. 31.

WYOMING.

CHEYENNE.—OPERA HOUSE (Bailey and Moss, managers): A Stranger in a Strange Land Jan. 14; good house; fair performance. The Burgomaster 17; S. R. O.; excellent co. The Girl from Maxim's 18; small house. A Romance of Coon Hollow 20; small house; good co. A Trip to the Circus 22. Orpheum Vaudeville 30. Quo Vadis 1. The Wrong Mr. Wright 3. The Eleventh Hour 4. U. T. C. 6. Innes' Band 13.

LARAMIE.—OPERA HOUSE (H. E. Boot, manager): The Burgomaster Jan. 17 canceled. A Trip to the Circus 24.——MANAGER OPERA HOUSE (William Marquardt, manager): A Romance of Coon Hollow 17. Fogg's Ferry 18; good co.; fair business.——ITEM: Max Heart, agent of A Romance of Coon Hollow co., was made an Elk here Dec. 18.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): A Romance of Coon Hollow Jan. 16; fair performance; good house. Damon and Pythias (local) 21. A Trip to the Circus 28.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; J. F. Cairns, manager): Robert B. Mantell Jan. 16 (return) in Richelieu; good performance; light attendance. Sarah Cowell Le Moyne in The First Duchess of Marlborough 17; excellent performance; fair business; Nora O'Brien, Frederick Paulding, and Joseph Wilbur deserve special mention. The Daisy Farm 18 to large and appreciative audiences. The Sky Pilot, illustrated lecture, 21; good attendance. Gertrude Coghlan 23. In a Woman's Power 27. The Belle of New York 28. The King of the Opium Ring 29. Primrose and Dockstader's Minstrels 30. Are You a Mason 31, 1. Adelaide Thurston 3. Richard Carvel 6. Sag Tag 8.——LONDON OPERA HOUSE (Alex Harvey, manager): Kelly's Female Minstrels 18 to big business; specialties good. Martin Brothers' co. opened for two weeks in The Inn Keeper's Daughter 20 to S. R. O. and pleased; specialties by Brake Martin, Eddie Horan, and Mabel Purdon well received.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. Loudon, manager): The Daisy Farm Jan. 17;

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Mr. Durkin deserves to be remembered for his Murray Thorpe.—*Columbus, O., Morning Paper.*
A word of praise is also due James Durkin for his excellent work.—*Post-Dispatch*, St. Louis, Sept. 22, 1901.
Murray Thorpe, well done by James Durkin, is left to the contemplation of his failure.—*Republic*, St. Louis, Sept. 22, 1901.
Others in the cast who filled their parts to satisfaction were ——, and last but not least, James Durkin as Murray Thorpe. This latter gentleman played with a fine sense of detail and of finish.—*Nebraska State Journal*, Lincoln, Dec. 7, 1901.
James Durkin, as Murray Thorpe, played his part excellently.—*Daily Argus-Leader*, Sioux Falls, S. D., Dec. 12, 1901.
A very pleasant word is due James Durkin for his satisfying performance of the unlovely Murray Thorpe.—*Denver Post*, Dec. 24, 1901.
Aside from Tim Murphy, the characters playing their parts especially well were James Durkin as Murray Thorpe, ——, ——.—*Des Moines Register*, Jan. 2, 1902.
The entire company is so uniformly good that separate mention is hardly necessary. In passing, however, it may be added that one of the younger members of the company, James Durkin, has all the earmarks of a coming excellent actor. He has a good stage presence and his methods indicate careful training.—*Louisville Commercial*, Jan. 8, 1902.
James Durkin was a most satisfactory Murray Thorpe.—*Commercial*, Memphis, Jan. 11, 1902.
James Durkin as Murray Thorpe was splendid.—*Scimitar*, Memphis, Jan. 11, 1902.

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